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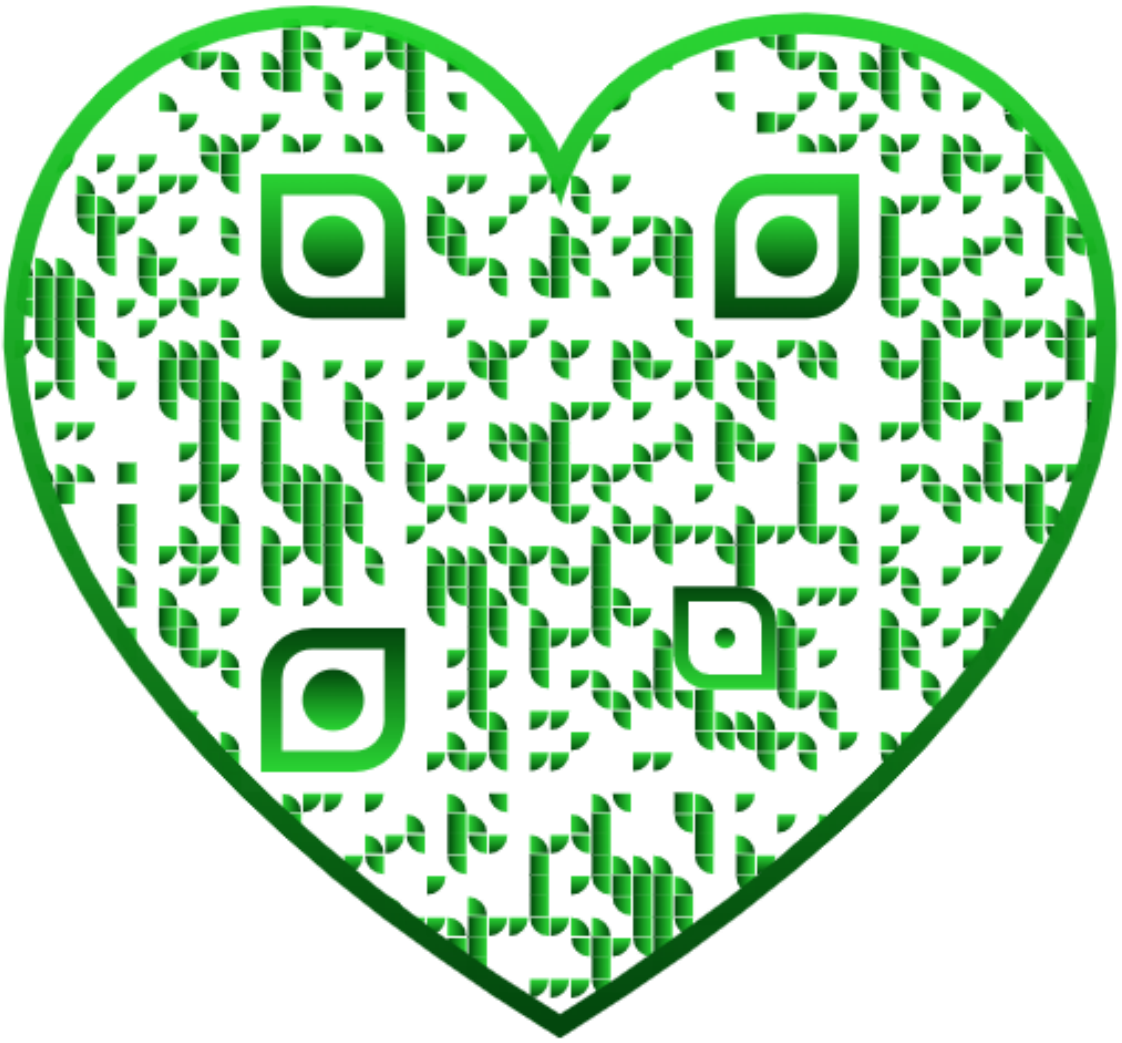

OTOKO-GUMI

▶KEN-ICHI OKAMOTO ▶KAZUYA TAKAHASHI
▶KOYO MAEDA ▶SHOJI NARITA

R32M 1081

OTOKO-GUMI NIMAIME

男闘呼組

TOKYO DUDES ROAR INTO TOWN!

It's an incredible new sound, the roaring fury born of one of the most exciting cities on earth - Tokyo! And the band unleashing the shock waves are Tokyo's hottest young rockers, OTOKO-GUMI. This four piece band have just released their second album called "Otoko-Gumi Nimaime'. Now that's a bit of word play. In Japanese, "Nimaime" means Second. But the word can also mean, "Good looking guys."

The Tokyo dudes have just completed a massive summer long concert tour which included a sell out show at the Tokyo Dome (known as "The Big Egg"), when they played to 50,000 hysterical fans.

It's all typical of the new Tokyo sound which matches London and Los Angeles for raunch and sleaze power. But you can catch a glimpse of the old Japanese way of life that still haunts their music, in an up coming 53 minute video "Endless Trip" a mysterious Eastern drama.

Otoko-Gumi are:

Shouji Narita (Guitars/vocals)
Koyo Maeda (Keyboards/vocals)
Kazuuya Takahasi (bass/vocals)
Kenichi Okamoto (Guitars/vocals).

***THE STORY SO FAR**

Discography

The band released their first single "Daybreak" on August 24, 1988. (Sales: 1,500,000) First album "Otoko-Gumi" was released September 26 (sales 500,000 copies. Certified platinum album). Second single, "Aki" released on December 27. (700,000 copies). Third single "Time Zone" released February 28, 1989 (sales 800,000 copies). Second album "Otoko-Gumi Nimaime" released June 8. Single "Cross To You" released August 24 (No. in the Singles Chart).

Awards

Nihon Record Award (Grammy equivalent). Best new artist of the year. Best Album of the Year. Nihon Gold Disc Award.

Grand Prix new artist of the year. Golden Arrow Award. Top 10 Video (Japanese film critics award).

OTOKO-GUMI (BMG Victor) * * * *;.... Excellent Japanese hard rock band.... good players with a powerful attacking guitar sound and driving drums. Shoji Narita is a good looking dude... there's a lot of potential here...

CHRIS WELCH,
Metal Hammer August 21

OTOKO-GUMI NIMAIME: AVAILABLE IN THE UK ON IMPORT AT ALL IMPORT-ANT RECORD STORES!

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BMG VICTOR, INC.

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POSTERS

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Lillian Axe McAffee/Photofeatures
Great White M. Weiss
David Coverdale M. Weiss

COVER

Mötley Crüe A. DiSanto/Photofeatures

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Rock Team Publishing and Productions Ltd.
3rd Floor,
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ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Chairman & Publisher:
Jürgen Wigginghaus

Assistant to Publisher
Claudia Löhr

International Managing Director:
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Editorial Staff:
Mark Day, Karen Seekings, John Duke

Contributors:
The Bailey Brothers, Andy Hughes, Oliver Klemm, Götz Kühnemund, Andrea Nieradzik, Metal Mike, Liz Evans, Chris Ball, Steve Harper, Betty Ford,

Technical Editor
Tim Oakes

Contributing Photographers:
P.G. Brunelli, Mark Weiss, Steve Schofield, Photofeatures, Idols

U.S. Correspondents:
Jodi Summers, Ed Esposito, John Strednansky

Design:
Martin Fernkorn, (Art Director)
Klaus Heinrich, André Marsell

Production:
Gerd Wiehagen, Dieter Herff

Advertising Manager:
Steve Hudson

Typesetting Office:
Universa Medien Verlags GmbH
Ernst-Mehlich-Straße 6
D-4600 Dortmund 1

Distribution:
Co-Mag
Tavistock Road, West Drayton
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German Office:
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D-4600 Dortmund 1
Tel: Germany 231 52 85 15/-19
Fax: Germany 231 52 81 68
Telex: 231 468 metal

Editor:
Edgar Klüsener

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EDITORIAL GRAHAM... A ROCK OPERA

With the great revival of The Who's rock opera, the 1966 classic **'Tommy'** from the album of the same name, a long cherished scheme of my own devising has been resuscitated.

It has long been my dream that Heavy Metal should come of age and make a major contribution to the arts. The time surely is ripe for a full scale Heavy Metal Opera to rival the most prestigious works of rock! In the past we have seen such musical epics as the Beatles' 'Sgt.Pepper,' Mike Oldfield's 'Tubular Bells', 'Jesus Christ Superstar,' and 'Quadrophenia'. These were broad musical canvases that astounded whole generations. But where is the 'Pinball Wizard' of Metal, or for that matter the Tubular Bell of Thrash?

The closest metal has come to the grand designs of yore, has been Queensryche's excellent 'Operation Mindcrime'. With its spoken word links, complex storyline and advanced musical ideas, the Seattle heroes pushed forward the boundaries of metal.

But their work wasn't an opera, more a musical drama, and indeed even 'Tommy' wasn't strictly an opera at all, but a cantata. Nevertheless the pioneering efforts of Pete Townshend led to a great flowering of mixed medias, and brought recognition to the talents of Britain's fledgeling rock musicians of the Sixties, which effectively dismissed the tag of 'three chord wonder'.

After 'Tommy' came legion concept albums, and a great mixing of medias, reaching heights (of absurdity some might say), with Queen's 'Bohemian Rhapsody'.

Meanwhile many metal bands have largely been content to bash away with three minute tracks, packed onto albums that blast away at the same volume and speed throughout and without coherent master plan or discernible statement of intent.

What we need now is a bold, imaginative, extended work, a veritable boxed set of CDs, to be turned into a full length movie, computer game and Metal Hammer Tee-shirt!

CREATIVE

Such a concept, contrived by a man of genius, would ensure its creator a place in Madam Taussauds's Wax Museum and Rock Circus, and the respect of The Times' rhythm and melody correspondent, W.A. Nobes. (The man who once wrote so perceptively that Mick Jagger was a butterfly who should be broken on a wheel).

Here I have to declare an interest. That creative mind, to be so honoured by the musical Establishment is mine! I have great pleasure in unveiling for you dear readers my own Heavy Metal Rock Opera....'GRAHAM'

Graham is a daft, lame and blond kid who despite these disabilities proves to be a dab hand at the art of flicking coins. He is known as The Shove Ha'Penny Wizard down at Sheerness where he spends most of his time riding soap box carts along the sea front and leading a life of juvenile delinquency. He falls among thieves and robs one of those machines where you attempt to extract a gob stopper with the aid of a mechanical arm. He is bound over to keep the peace and is hailed as a hero by several nodding acquaintances

His parents are slightly injured by a Brocks firework which accidentally lands on the Isle of Sheppey. Graham is devastated by this event and sees a shining white light which converts him into a sort of Messiah figure. His skill at flicking coppers turns him into a idol among his peers and he finds himself leading a crusade at a nearby caravan site.

Cue for a song, 'Ha' Pennies From Heaven'. Scene: Graham hobbles at the head of a vast procession led by Manowar and The Grip. He looks completely out of it and fumbles his lines with leaden delivery.

"Graham can you hear me" moans a voice. It's the director. *"Look if you can't remember a bloody word of the dialogue then try and sing it. Lunch everybody"*

And so ends the great metal opera, dismissed by the critics as 'this arrogant rubbish' and taken off at the Tricycle Theatre, Islington after a run of only three nights in front of small, yawning audiences. But even if 'Graham' is a catastrophic flop it cannot be beyond the wit and wisdom of our new generation of groups to devise a worthy follow up to 'Tommy'. Perhaps Slayer could set 'Thus Spake Zarathrusta' to thrash, or Death could perform their version of 'Swan Lake'. Can you imagine Iron Maiden setting the Bible to skiffle? Perhaps not. But let a thousand flowers bloom, as Mao said just before the Cultural Revolution.

My bet is if any band can come up with with a lengthy work, full of dialogue, songs, and a central theme, it's our old chum Dave Mustaine of Megadeth. You need a peculiar kind of dedicated genius to want to persevere with such a demanding task involving long hours of toil with only the the threat of frustration and failure at the end of it. Dave has that dedication. So as a self appointed patron of the arts I would goad him into action, to set pen to paper to unleash the sort of concept that would give him a great goal and purpose in life and that would enrich the entire Metal experience. Let his battle cry be - to work!

CHRIS WELCH

Pic: Photofeatures/A. Solas

LAAZ KNOCKERS!

In a desperate attempt to boost their public profile and get their less than handsome mugs into the Hammer, San Francisco's Laaz Rockit are seen here at the Foundations Forum hob-nobbing (or hob-knobbing, even) with some *"well known and talented American actress"* (it sez here), actually I do believe the girl appears in the kind of videos that they keep on the top shelf of your local video shop. Laddish behaviour or what?

Hot & Heavy

BON JOVI UK SHOWS!

Bon Jovi are coming back to Europe, with major concerts lined up for Britain. Following their triumphant appearance at last summer's Milton Keynes Bowl, the chart busting supergroup will greet the New Year with a string of dates ranging from Europe to the U.K. and Ireland. Jovi will start their tour in Portugal on November 28 and during December they'll play in Spain, France, Holland, Germany, Denmark, Sweden, Norway and Switzerland.

They play their first U.K. shows at the National Exhibition Centre, Birmingham on December 27 and 28. This will be followed by three nights at London's Wembley Arena, on January 2,3,and 4. Bon Jovi move on to Ireland to play Kings Hall, Belfast on January 6, and The Point, Dublin (7).

Tickets go on sale immediately and are priced at 14 and 13 for Birmingham and are available from the box offices. A credit card hot line is available on 021-780 4133. Postal applicants should send cheques/postal orders made payable to NEC Bon Jovi, accompanied by an SAE and 80p booking fee per ticket to:
Bon Jovi Box Office, Birmingham N.E.C, B40 INT.

Tickets for the Wembley dates are also on sale now, priced at 14 and 13 and are available by personal application to the box office (no booking fee), and the ticket agents Ticket Master, Star Green, Premier, Keith Prowse, LTB and Albermarle (all subject to a booking fee).

Credit card hotline will be available on 01-900 1234. Tickets booked this way are subject to a 1 booking fee. Or you can send postal applications to Bon Jovi Box Office, P.O. Box 43, London WC2N 4NX

Postal applicants should add 50p per ticket and make cheques and postal orders payable to MAC Promotions, enclosing an SAE.

Belfast tickets are 15.50 (sterling), and are available from Making Tracks and usual outlets. Tickets for the Dublin show at The Point are 16.50 (Irish Punts) and are available from HMV and Golden Discs.

Pic: Shaun Clark

ONSLAUGHT MANAGEMENT SPLIT

After two and a half years, Clown Management and Onslaught have decided to split.

For the moment at least the band will be handling their own affairs.

The reasons given from the band's side were that it was in the interests of their progression.

The band are expected to tour America with Manowar.

SLIPPIN' IT IN

Whitesnake are scheduled to release their new album 'Slip Of The Tongue' in November and follows up their hugely successful '1987' LP.

Early reports describe it as 'awesome' and MH critics say 'David's done it again'.

THUNDERHEAD, MOTORHEAD, SOREHEAD!

German-American outfit Thunderhead have been announced as special guests on the forthcoming Motorhead tour which culminates at the Hammersmith Odeon over two nights on Decmber 19th and 20th.

The band are three parts Geman and are fronted by vocalist Ted Bullet.

Their first album 'Behind The Eight Ball' has sold 30,000 copies in the first two months of its release in their homeland in Germany.

The LP is scheduled for release in the UK in the first two weeks of October through Legacy Records.

SILVER SMITH

'Silver And Gold', the debut album from Iron Maiden guitarist Adrian Smith and his band A.S.a.P. is released on October 23rd.

The album features ten new compositions from Smith and band members Dave Colwell (guitars), Andy Barnett (guitars), Richard Young (keyboards) and Robin Clayton on bass.

The band was joined by Zak Starkey son of Ringo Starr (of 'Thomas The Tank Engine' fame) on drums.

The initial pressings of the album will be available in a special limited edition gatefold sleeve which will then revert to a single sleeve.

The track listing for the album runs as follows: Side 1; 'The Lion', 'Silver And Gold', 'Down The Wire', 'You Could Be King', 'After The Storm'. Side 2; 'Misunderstood', 'Kid Gone Astray', 'Fallen Heroes', 'Wishing Your Life Away', 'Blood On The Ocean'.

GRIPPING STUFF

The Grip have been confirmed as ther special guests on the Quireboys UK tour. Dates are still being finalised. Quireboys dates do not affect previously announced Grip gigs.LA The Grip have also added The Marquee,(October 7)to their forthcoming tour, which replaces the previously announced date at the Shelley Arms, Nutley.

The support at the Marquee will be Wild Hearts who feature Ginger and C.J on guitars, Snake on vocals, Stid on drums and Julian Dean ex-Soho Roses on bass.

UP YOUR BRUM

Britain's special attaches to culture The Macc Lads have brought their unique brand of chamber music into your living room with the release of a video entitled 'Come To Brum', a recording of the band's gig at Goldwyn's in Birmingham in October '88.

The video features 15 songs, including such paeons to the higher forms of art such as 'Sweaty Betty', 'Julie The Schooly' and 'Bitter, Fit Crack'.

The video is available through Jettisoundz video.

News

THE METAL HAMMER NEWSLINE

W.A.S.P. SPLIT?

Los Angeles: Chris Holmes has left W.A.S.P. and is looking for a gig.

We understand Blackie Lawless

Pic: Jodi Summers

is working on a solo project. There has been no statement so far on the future of W.A.S.P.

FISH SINGLE

Fish releases his first solo single since quitting Marillion on October 16th, to coincide with the start of his month long UK tour. 'State Of Mind' is taken from the forhtcoming album 'Vigil In The Wilderness Of Mirrors' which is scheduled for January 1990.

'State Of Mind' was written by Fish along with writing partner and keyboard player Mickey Simmonds and ex-Dire Straits guitarist Hal Lindes.

The 7; and cassetee version include an edited version of 'State Of Mind' backed with 'The Voyeur (I Like To Watch).

The 12; and 12; picture disks feature both 7; tracks as well as an extended 'Presidential Mix' of the A-side.

The live show will feature Marillion favourites as well as previewing a selection of songs from his forth-coming album.

The line-up for his touring band is made up of: Mickey Simmonds on keyboards, Frank Usher and Robin Boulton guitars Steve Brzezcki on bass and Big Country drummer Mark Brzezicki.

For full dates see 'On Tour'.

Pic.: Alex Solca

ZODIAC MINDWARP

Zodiac Mindwarp play two nights at the Marquee on 25th and 26th October. During his recent absense from the scene, Zodiac has been in the studio putting a series of premier producers through their paces in order to find the right chemistry.

This however has not yet resulted in the ultimate formula but the band are about to boldly go back into the studio to try again.

The band will be airing their new material and new line up at the Marquee dates.

SCORPIONS

A Scorpions compilation entitled 'Best Of Rockers And Ballads' produced by Bruce Fairbairn will hit the streets on November 6th and contains various versions of some of their classic numbers and re-mixes of different tracks.The track listing is as follows: Side 1 *Rock You Like A Hurricane, Can't Explain, Rhythm Of Love, Big City Nights,* (remixed by **Harald Lepschies**)and *Holiday*(re-mixed by Thompson Barbiero)

Side 2 *Still Loving You, No one Like You, Black Out,Another Piece Of Meat, You Give Me All I Need, Hey You* (Harald Lepschies and *The Zoo*

The CD will contain a bonus track *China White*

Pic.: Didi Zill

TOXIK

Toxik release their new album 'Think This' on Monday October 16th. This is the follow-up to their '88 release 'World Circus'. The new album includes new members Charles Sabin and rhythm guitarist John Donnely and is said to be a *"...powerfully diverse album that combines traditional metal, progressive thrash, and jazz to create an adventurous musical statement"*.

The album was produced by Tom *(Crimson Glory)* Morris and contains the following tracks: Side 1; 'Think This', 'Greed', 'Spontaneous', 'There Stood The Fence', 'Black And White'. Side 2; 'Wir NJN8/In God', 'Machine Dream', 'Shotgun Logic', 'Time After Time' 'Think That'. The CD version contains two extra tracks, 'Technical Arrogance' and 'Out On The Tiles'

NEW FERRARI MEMBER

Ferrari have finally completed their search for a new vocalist.

His name is Rory Cathey, aged 21 from Fayetteville, North Carolina.

Ferrari will be going out on the road for a few gigs around L.A before going into the studio to begin a new studio album for MCA to be produced by Kevin Beamish who has previously worked with acts like REO Speedwagon and Y&T.

TYLA TIES DA KNOT!

Dogs D'Amour mainman Tyla has put one foot in the door of respectability by getting married.

His new wife is Dina Cole who is an ex-model from Portland Oregon.

They have been together for about six months.

It was not, as might have been expected for a dyed in the wool rocker, a big wedding. There were three guests!

As none of the band were able to attend, they are now planning a massive party to celebrate

It seems as if the family trend is in vogue for the Dogs, as bassist Steve James has become a father.

His girlfriend gave birth to a healthy baby boy whom they have called Dylan.

EXTRA MÖTLEY CRÜE

An extra date has been added to Motley Crue's UK tour.

They will now be playing Wembley Arena on Thursday 2nd November, with, as previously announced Skid Row and White Lion supporting.

The Wembley shows will feature part general admission downstairs with standing room in the front half of the hall with seating towards the back.

Hot & Heavy News

Pic.: Photofeatures

AIN WITH A BULLET...BOY

Bulletboys have been touring extensively for the last year and have been filming their gigs around the world the results of which will be seen in a video to be released in the New Year.

The video will feature off-stage 'backstage buffonery' says Mick Sweda, and it will have a 'home movie feel' to it.

Says the band's Marq:''

There's so many bands producing live videos these days, it's like 'who cares?'.

I want to see a band kickin'ass, I don't care if there's a girl in the video or some cool car or some cool neon sign, let's see the band!''

Bulletboys seem to be aiming for a more classy approach

'' Well I don't want to go as far as to say we're a classy band, let's just say we're motivated by the classical!

The thing is that there is no weak link in this band,if there were maybe we'd start wearing make-up.

This band is about real people and real rock and roll!''

The band are hoping to tour more and says Marq:*''I would actually like to tour with Guns'n'Roses, I think that would be an unbelievable bill!*

Jimmy (D'Anda) has been talking to Axl and he really loves us and Slash is really into the band.

They like us because we don't take no bull from no-one!

We're a kick'ass hard core four piece unit and I think that would be great. But we'll tour with anyone.''

Bulletboys go into pre-production for their second album over the next couple of months, the album itself will be out in the New Year.

PERFECT REMEDY

Status Quo are back on the road and vinyl with the release of a new album followed by a year long world tour which commences with a fourteen date British tour.

The band release the follow-up to last year's Top Five hit single 'Burning Bridges'. 'Not At All' on October 16th.

The song was written by Francis Rossi and Bernie Frost and produced by Pip Williams and will be available in 7,. 12 ; and CD formats.

The album is entitled 'Perfect Remedy' a release date for which has not yet been issued.

The world tour marks a celebration in 1990 of 25 years of the Rossi/Parfitt partnership. The band are looking forward to touring again and are enthusiastic about the new album. Rick Parfitt describes the new album as being *''...much more guitar orientated than recent Quo albums which will see the live shows into huge, heads down party!;''*

S.A.D.O

Berlin: From October 1 S.A.D.O. (who consist of Danny on drums, Andre Cook, vocals, Duncan O'Neil bass, and Matthias Moser, guitar) will be in Preussen Sound Studios in Berlin, West Germany. They will be working with producer David Heilmann in finishing their new album which will be called 'Sensitive'. It is expected to be released on November 13, by Noise International. It will contain some brand new tracks like *Love Lies, Dear Miss J..., Everytime, Saints. Fallen, Another Kind Of..., Drive Away, Just Married, and Talk About Me,* and a new version of *Woman And Whiskey*and *Run Baby Run*. The originals were on the S.A.D.O debut LP 'Shout'.

OZZY CHARGES DROPPED

Ozzy Osbourne appeared in court on Monday 25th September after spending three weeks in Huntercoombe Manor Rehabilitation Centre in Buckinghamshire. The charges brought against him of allegedly threatening to kill his wife and manager Sharon Osbourne have been dropped by her. There are further charges however which the police are considering bringing against him of an as yet unspecified but serious nature. As a result of this Ozzy has been remanded for a further three weeks at the rehabilitation centre pending the police decision.

The restrictions which had previously been imposed upon Ozzy of not contacting his wife and children have been lifted.

We will as ever keep you posted.

INDESTROY MYSTERY

Mark Strassburg of Indestroy was still believed missing (at presstime).

He has not been seen since July when he set off on his Harley Davidson on a cross country trip to San Fransisco.

He never arrived.

Polic and Highway Patrol investigations have so far lead nowhere which caused bassist Jeff Parsons to embark on his own enquiry and retraced Mark's last known movements, so far without finding any clues.

FACELESS?

Voivod release their new album entitled 'The Nothing Face' on October 31st. In Britain and the US it will be released on Mechanic/MCA Records. In the rest of Europe the album will be released on Noise International. The album was produced by Glen Robinson and contains the following tracks: Side 1; 'Intro, Unknown Knows', 'The Nothing Face', 'Astronomie Domine' *(a remake of an old Pink Floyd track)*, 'Missing Sequences'. Side 2; 'X-Ray Mirror', 'Inner Combustions', 'Pre-Ignition', 'Into My Hypercube', 'Sub-Effect'.

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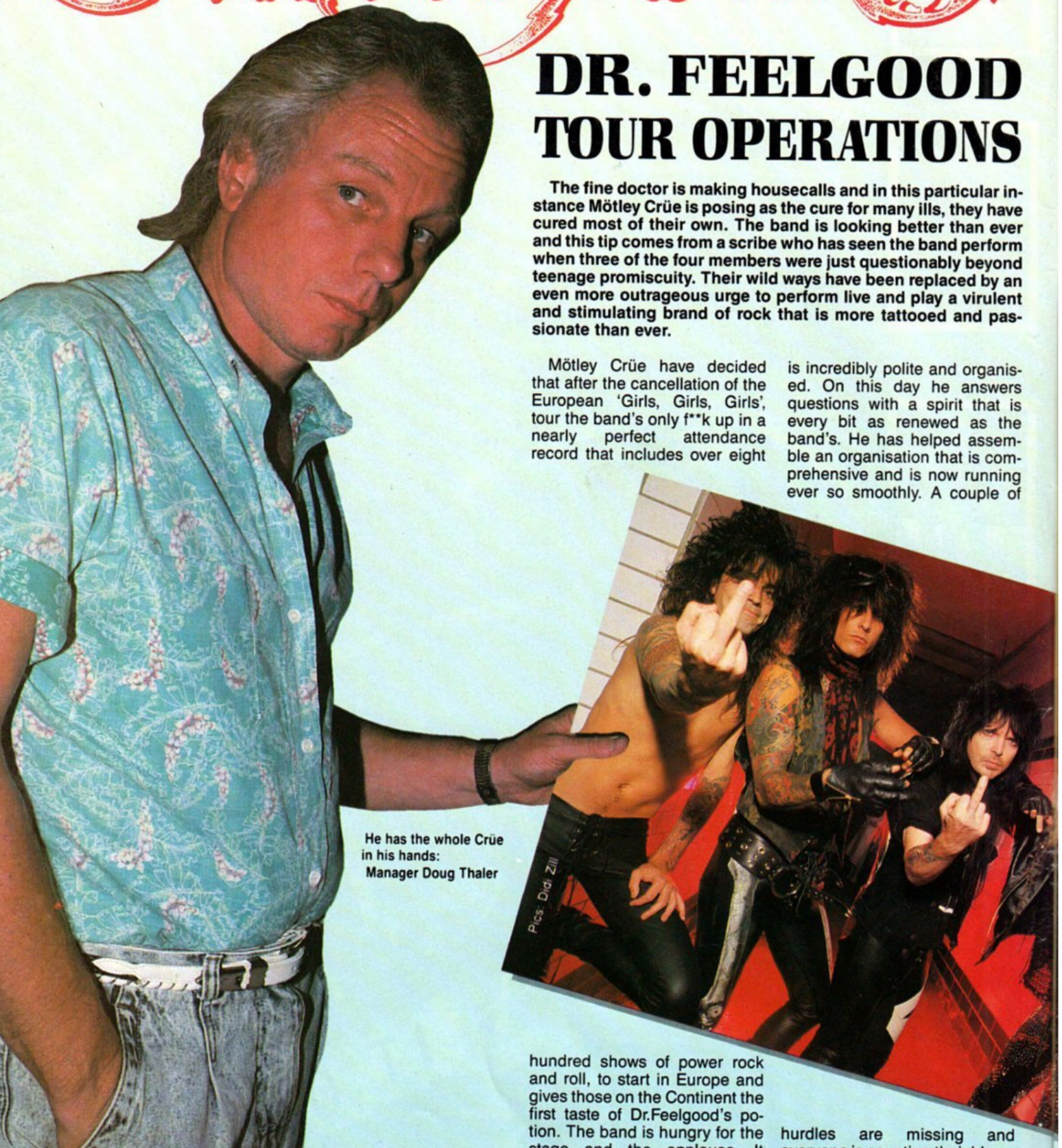
Mötley Crüe

DR. FEELGOOD TOUR OPERATIONS

The fine doctor is making housecalls and in this particular instance Mötley Crüe is posing as the cure for many ills, they have cured most of their own. The band is looking better than ever and this tip comes from a scribe who has seen the band perform when three of the four members were just questionably beyond teenage promiscuity. Their wild ways have been replaced by an even more outrageous urge to perform live and play a virulent and stimulating brand of rock that is more tattooed and passionate than ever.

Mötley Crüe have decided that after the cancellation of the European 'Girls, Girls, Girls', tour the band's only f**k up in a nearly perfect attendance record that includes over eight hundred shows of power rock and roll, to start in Europe and gives those on the Continent the first taste of Dr.Feelgood's potion. The band is hungry for the stage and the applause. It shows in their attention to detail while putting this tour together. Doug Thaler, is Mötley Crüe's manager, having solely assumed these duties just recently. He is incredibly polite and organised. On this day he answers questions with a spirit that is every bit as renewed as the band's. He has helped assemble an organisation that is comprehensive and is now running ever so smoothly. A couple of hurdles are missing and everyone is counting their blessings. Doug's association with the band began at a New Year's Eve gig, several years ago, that served as a showcase for the management. All in attendance



Pics: Didi Zill

He has the whole Crüe in his hands: Manager Doug Thaler

passed but one. *"Everyone in the industry thought that Mötley Crüe would self-destruct,"* Doug said looking back at that time when it seemed quite a task to invest time and money in a most promising band from LA.

As the 'patient' (Mötley Crüe vernacular we're sure for fans who visit these venues) are readied the heady task of completely composing a championship touring organisation builds. *"As soon as we have working titles of songs that we know are going to be on the album we are talking tour concept,"* Mr.Thaler admitted in conversation. *"Once a basic title is agreed upon we can create a new stage show. The more expensive the show the more preparation is involved. Some times you have to see what it looks like live instead of just on paper. A couple of times on past tours we have put the show together and fine-tuned it on the road."*

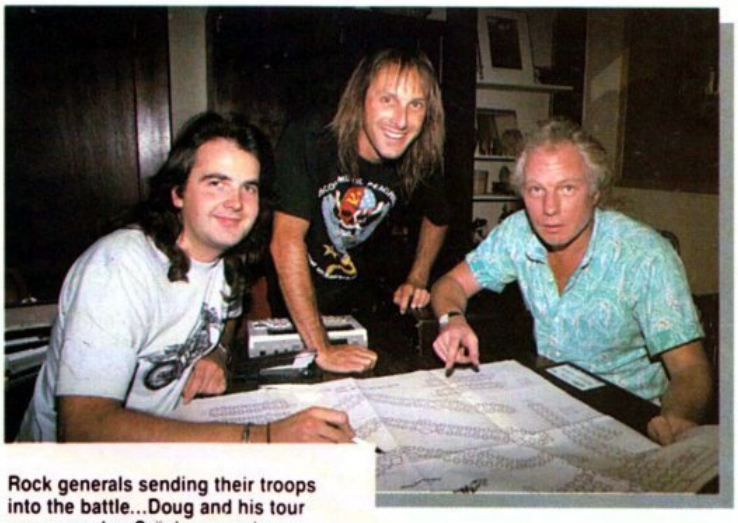
The tour for Dr.Feelgood is an effort that involves a surprising amount of crew and technicians. *"Seventy people will be on the road with us,"* admitted Mötley Crüe's long time road manager Rich Fisher. Rich was already heavily involved in the tour preparation and agreed to a call from an Atlanta airport to fill us in. *"Hey I got some time,"* he said as his call came through. It was enlightening as he filled in the holes many would never see as they pay the standard ticket

price for a Mötley Crüe performance. *"We will have a crew of six trucks, two crew buses, and a band bus through Europe. In the US we will have nine trucks, three buses and a turbo jet that seats fifteen, all travelling from gig to gig. These personnel will receive per-diem (a daily allowance) and their salary if they are under our employ (twenty two members of the crew are full fledged MC tour members). The other finances are budgeted by the agreements we have with the service companies. Many of the companies we use have grown with Mötley Crüe."*

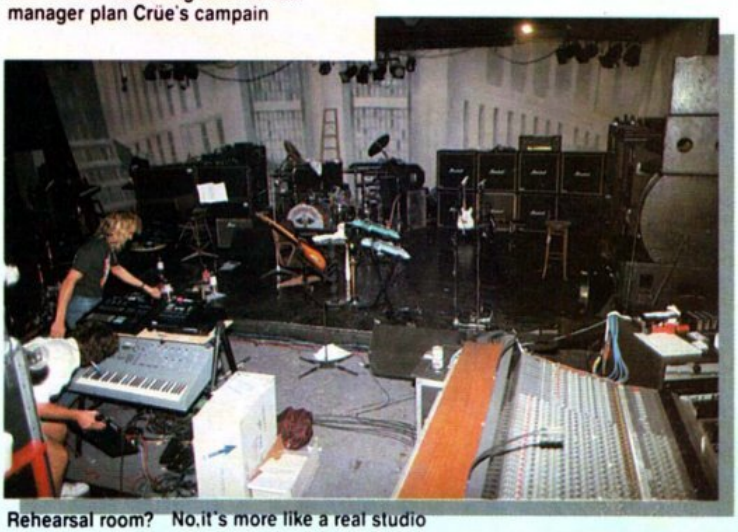
"When I started working with Mötley Crüe we were a 'one truck operation'. I called all the people I knew from our days managing Pat Travers and asked them to get involved. LSD, who are still our lighting company started out with us, now they do Bon Jovi, The Who, and many others. While we are in Europe we will be using Ole Olma, as our lighting engineer, who is an integral part of the show. He has worked with the Scorpions, Tangerine Dream, and is brilliant. Our stage manager will be Dave Reynolds for the European leg. Tasco who have done our sound for the last three tours, is also able to accommodate us on both sides of the Atlantic, and work with many other big bands."

The team behind the show will always have hidden members that make those of us who pay a fare dollar for a good time have a real holler. By buying albums, or watching MTV you'll never really know what they can do without reading far into the deep pages of Metal Hammer. Take for example to the outrageous drum spectacular that Tommy Lee is bringing to Europe for the first time. It is fashioned and designed to incorporate all of the band's musical substance but also add a bit of the spectacular that was demanded when early Mötley Crüe fans wondered why Tommy didn't do a solo. Now he solos in a full 360 degree spin that is now rock legend in concert viewing. This spectacle always gets a rise out of the audience in the arena. *"Tommy had expressed a desire to play a drum solo and he wanted to do it upside down,"* Doug admitted. *"I thought back to my days as a booking agent and remembered when Keith Emerson has spun full circle with a grand piano at the Cal Jam and I knew that we could do that with a drum kit. At first we made a kit that had Tommy playing at a 90 degree angle, with the thought in the back of our head that we would eventually go a full 360 degrees.*

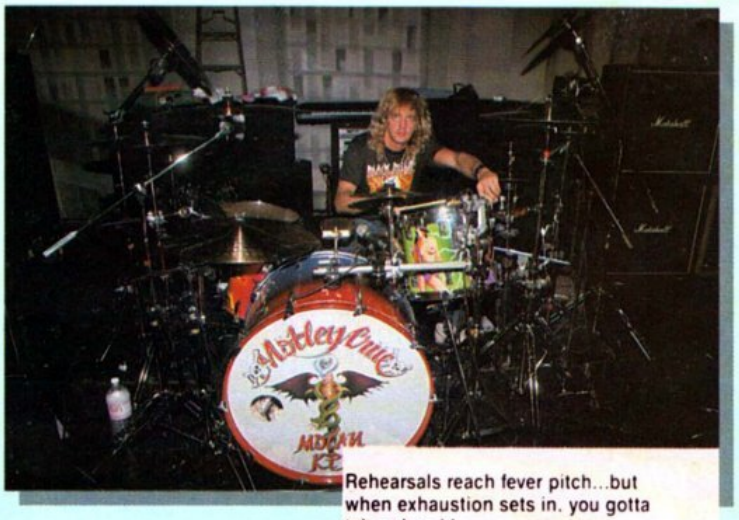
"When we were first looking to put this drum kit together we had one company that makes roller coasters come in and show us a tracking device that



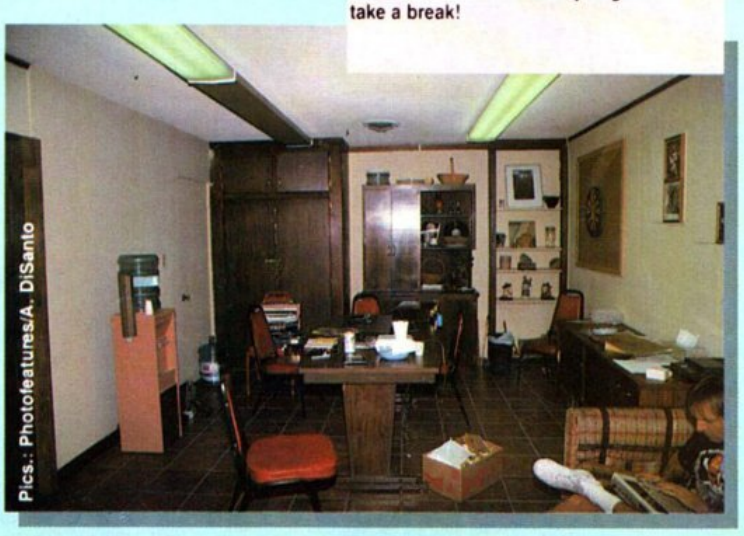
Rock generals sending their troops into the battle...Doug and his tour manager plan Crüe's campain



Rehearsal room? No.it's more like a real studio



Rehearsals reach fever pitch...but when exhaustion sets in. you gotta take a break!



Pics.: Photofeatures/A. DiSanto

was a twenty foot loop. We thought that would make the stage look like the Tommy Lee Show and so we looked at other ideas. We talked to our friends at Showfab. They came back to us with a space simulator gyro and plans on how to do it. When we considered the cost we found that it really wasn't all that expensive since much of the gear needed was rental items. The entire set up ran between $50,000 and $60,000.

"Miking the drum kit was then our next concern. We stationed a man, like a camera 'grip' who would hold the snake of patched chords and keep them free and connected. It looked like it could be a trouble but we never had any problems at the show. The rig that we are using with all of Tommy's mikes and triggering systems left many weeks ago on a slow boat to Birmingham, and we'll pick up for the tour and then send it back on another slow boat to LA while we have a new kit ready for the tour of the US. We will also be using a spinning drum kit while we are in Europe."

Tour logistics are always a challenge, and Mötley Crüe has risen to a level where they can accrue expenses of $400,000-450,000 on a European excursion and still manage a solid profit. *"Fortunately we are in the position to command the kind of money and guarantee that will make the band a profit,"* Thaler said about the new invasion.

Putting a whole tour together, especially one that crosses one of the world's major oceans is difficult and indeed takes some cunning decisions. Both the lighting and sound systems are designed and assembled by the aforementioned companies that have offices in LA and Europe. (LSD and Tasco). The band's basic gear is handled in two ways. While the drum kit floats the guitar heads, racks, effects and basic amps are flown in the belly of a 747. *"Once all the essential gear is there we will rent extra cabinets for spares and backups,"* Thaler admitted. But what becomes of the entire mass of equipment? *"All the band's instruments and gear goes right back into the 747,"* said tour manager Fisher. *"From there it will be flown to El Paso, Texas where we will set it all up for the American tour, have three days worth of rehearsals, break it all down and head out for our first show. That's when Jake Berry, who is our production manager, and one of the very best will hook up with the band for the American dates."*

As gruelling as the road is, Mötley Crüe sets limits on the distances between shows to insure that the complete production is handled flawlessly and the fans get their money's worth. *"We book dates that are within three hundred miles of each other,"* Fisher said. *"That way we know we can load out, move on to the next arena and set up for the next show. Any longer than three hundred miles and it's best to schedule a day off."*

Time for a soundcheck. Nikki Sixx is very precise.

Leisure time a la Crüe. Who meets Izzy Stradlin?

Marshall, Vince and Gibson.

Each Mötley Crüe tour has it's own particular identity. This one is no different as the band is pictured in the early promotional photos in mental hospital attire. *"Nikki likes to get heavily involved in all of the tour design, the T-shirts and the stage."* Fisher said. *"Each time we go out we have a vibe. The 'Girls, Girls, Girls Tour' had the feel of a strip joint onstage. In 'Theatre Of Pain' it was more theatrical. For 'Dr.Feelgood' we are using both hospital and mental institute images. Our passes will be hospital wristlets and out hospitality suites will be called 'emergency rooms'."*

"Mötley Crüe is not the kind of band that will go on the road just to line their pockets (to make money only)," Thaler said emphatically. *"The Crue has always given over one hundred percent and put on a show. The fans have come to equate Mötley Crüe with a great rock and roll show and a good time. The greatest thrill for us all is to see an arena filled with fans enjoying it as much as we do. They have never let their audience down yet. I'm real proud of the quality of work the band has put into the songs and the show."*

"We all fell that this is a very eagerly anticipated record," said tour manager Fisher. *"It is the best record the band has ever made and I think they have the songs to keep them out on the road for fourteen or fifteen months with their biggest tour yet."*

For Mötley Crüe that's really saying something because the band has always gone out of its way to make sure the live performance was wild, exciting, and very very memorable.

JON SUTHERLAND

METAL HAMMER SPECIAL

METAL ATTACK

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Kingdom Come

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THE OTHER SIDE OF THE STORY

Late one night while on tour in America, Danny Stag slept peacefully in a hotel room. As he slept Danny had a strange night vision that in time proved to hold the future of his role as lead guitarist in Kingdom Come. *"In my dream I found myself in Vienna, Austria with our manager and Lenny Wolf. The three of us were walking into this prison. As we walked into the prison courtyard I noticed that Lenny held the keys to the prison in his hands. It was early morning and I was told that Lenny and my manager were going to put me in jail. I was thinking that this was a terrible fate for me to be locked away. Then I realized that if I was not in Kingdom Come, I would not have to go into this prison! It was a childish and simple thought. I had this realization during my dream. Then the dream just ended right there in the prison. I can't remember if I went to prison or not. I just had a night vision that I was in a situation that was not healthy for me."* Danny's dream lead him to make a major decision that eventually contributed to the breakup of Kingdom Come.

After two successful albums, a year and a half of world touring that saw them playing in stadiums and concert halls across America and Europe, the boys in Kingdom Come decided to call it quits. A major European tour was cancelled at the last minute. A performance at a large outdoor venue in Inwoog, West Virginia was cancelled when Lenny Wolf refused to go onstage without a sound check.

For Danny Stag, the two years he played guitar in Kingdom Come were full of trouble and aggravation right from the first day he auditioned for the band.

"I was ready many times to leave Kingdom Come. There were problems brewing for quite a while," said Danny Stag. *"My wanting to leave the band was based on Lenny Wolf's not wanting to work with us on an equal basis. Kingdom Come was never a democratic situation. When the band first got together it was Lenny who got the band together. There was Lenny at the top of the pecking order and he wanted us to be the chickens. He thought that he was the head rooster of the barnyard!"*

If this was the situation for so long, why did you put up with it?

"Well that was fine at first. When we first got the band together it was a good opportunity for all of us. We proved ourselves as musicians, but at the time we were not getting any respect from anyone. It started to look like a Lenny Wolf project more than a true rock band. Lenny would make decisions without even asking any of us."

What events lead to Kingdom Come breaking up as a band?

"What happened was that James Kottak could not take it anymore and he took Rick Steier with him. Lenny just did not know how to work with people. He lets his ego take over and then he becomes impossible to deal with."

Why was there a last minute cancellation of the European tour?

"We wanted to go over and play in Europe. Johnny B. Frank and I were willing to do it. If we went along and toured in Europe it would have been terri-

ble! James and Rick would have been miserable at that point. It would have been a very bad situation. It was always weird being around Lenny. To go on a European tour at that point was

out of the question."

There is talk that Lenny has left the band to work with Richie Blackmore. Is there any truth to those rumours?

"I do not think that there is any truth to the story. I do remember that someone was making Lenny an offer to go with Deep Purple or Blackmore was approaching Lenny about being a singer. I was aware of the fact that there was talk about Lenny and Blackmore getting together. However, knowing Lenny the way that I do it would last about five minutes! No project will ever reach it's full potential until Lenny realises that there are other people that are just as intelligent as he is."

What really happened at the Inwoog, West Virginia concert that caused you to cancel your show?

"We had 5,000 fans there and we didn't want to disappoint them. Lenny did not want to play the show because we did not get a sound check. So we could not play the show and many people were disappointed that day. Later that same day James complained about something Lenny screamed in his face. Lenny had done that to people in the past. There were times that he actually physically threatened people. He would basically threaten to fire people if they did not agree with him."

It must have been a tough decision for you to make.

"Johnny and I actually appealed to James and Ricky to come to Europe and play on the tour. We could not do it. We knew that the money would take care of itself. We never thought about the money aspect, we just wanted to play our music and keep the band together."

Do you see yourself ever joining Lenny Wolf to reform Kingdom Come?

"No. I play the way that I do because I love to play Rock guitar. I will just have to find the right people. When I find the right people then I will start a new band. I hope that some offers come my way. As soon as Johnny and I take care of some loose ends, we will start to write some new songs. The four of us would like to start a band, without Lenny Wolf!"

Lenny Wolf had this to say about the cancelled West Virginia performance. *"First of all I do not like to play gigs in the early afternoon. This is a band that is best at night. I had to wake up early on the morning of the West Virginia show to ride the tour bus to the concert site. We left early so that I could have a sound check. We were scheduled to arrive before 11am so that we could have our sound check and the gates would be opened at 12. 00 p. m. When our bus pulled up to the concert site, I noticed that there were people already seated in the concert site. This meant that we could not have a sound check. I refused to go on stage that day because without a sound check we would have sounded terrible. Since Kingdom Come is more concerned with out music than our stage image, I could not go on and play a gig without a sound check."*

Is there any chance that Kingdom Come will continue as a band? Kingdom Come's manager Marty Wolff thinks so.

"I feel that more than likely Kingdom Come will write music once again. It has yet to be determined who besides Lenny will be in the band."

Marty, what is the reason that Kingdom Come broke up and cancelled their European tour?

"The glue that held the band together came apart. Emotionally and personally things just came apart. It was unhealthy to continue at that time. So they had to stop to try to make the situation more healthy for all those concerned. The band did not like the way that things were going, it was a matter of time until something happened. Before the band went dead from exhaustion they took a break. They are giving the project some time to breathe and grow a little. Then we are going to try and get it back together. So that is where we are now."

So as Kingdom Come's manager you are going to do all that you can to bring the band back together?

"I am right where I started out six years ago when Lenny got off the boat and did not speak any English. Lenny stayed at my house and we worked some stuff out that eventually became Stone Fury. Out of that situation came Kingdom Come. I put a lot of time and energy into this and Lenny is a great talent. So I cannot see how I could abandon Lenny or this band. Before there was Kingdom Come, Lenny was signed to PolyGram records. Kingdom Come was his baby."

Is there any pressure on you to keep the band together?

"The record company wants to know what is happening with the band. At this point we will have to do the best that we can. Lenny and I have years of hard work invested in this band. It is going to take a little bit of time to see what the natural flow of this situation is. It may well be that Lenny and I will be able to get a band together that will become something."

If Kingdom Come is regrouped with Lenny Wolf as the leader, one thing is certain. Lenny Wolf has gained a reputation as a difficult person to work with. Kingdom Come public relations manager, Ginny Buckley had this to say about her year and a half working with Lenny Wolf. *"I quit Kingdom Come because it is very hard to work with an illogical and irrational person. I was constantly subjected to unnecessary abuse that I should not have taken from him. Right from the start Lenny caused problems for the band that were totally unnecessary."*

Kingdom Come broke up only days before their European tour was to begin. In situations like these everybody involved loses. The band, PolyGram records, the European concert promoters and most of all the fans who have supported Kingdom Come right from the start. Lenny Wolf will no longer have to put up with the 'Led Zeppelin Clone' label that Kingdom Come fought so hard to disprove. Whether or not Lenny Wolf forms another band under the Kingdom Come trademark one thing remains to be seen. Lenny Wolf's former band mates will not be working with him at any time in the near future.

RALPH BLACK

At a time when British melodic rock is in the ascendency, Dare are back with a series of headlining dates around the UK to follow up the success of their major supports with Europe and Gary Moore. The band are currently working towards putting their new album together and are looking forward to a bright future. I caught the early train up to Manchester to meet up with Darren and the rest of the band...

I'd thought of Dare it as mainly being Darren Wharton and a group of musicians clustered around the ex-Thin Lizzy man. But the band have their own personalities.

A CAST OF THOUSANDS

First of all there's guitarist Vinny whose sense of humour is sharper than a Wilkinson Sword and of a level which makes the Macc Lads look sophisticated! Brian on keyboards, the man with the perpetual grin and baby face looks which made me wonder if he'll ever start shaving! Shelley, the bassist with the pigtail and informed knowledge of pizza toppings and finally, Jim the quiet member of the band, otherwise known as 'Oblivion Man' for his razor sharp perception of the world around him. This is no band made up of faceless wonders, in fact this is something that they are keen to impress upon in the future so that Dare is a seen rightfully as a band.

But it was to Darren I spoke first as we settled into interview mode in the pleasant surroundings of a wine bar in Manchester's city centre.

With extensive live coverage earlier in the year I wondered what they had been doing since then and also why they felt the need to tour again so soon?

"In the last couple of months we've taken the chance to rest following a hectic first half to the year. We played the major Europe tour and then followed that with a mini-tour with Gary Moore. The European tour took four months and took us all over, Spain, Italy, Scandinavia, Budapest everywhere really. We came home wrote some more songs and then played ten dates in England. This was good because it helped get us a lot of airplay with the last single 'Abandon', it also means that we've been able to build up a good following in the UK. We can now play two thousand seaters around the country and go out and have a great time.

When we did those English dates earlier this year we noticed we had much bigger audiences, which was really great because people were travelling to come and see the band. Like we'd play Birmingham and they'd would come from just outside Birmingham to see us!" he laughed. *"People are coming to one of our shows and they know what they're going to be seeing, it's not like 'Who are this band Dare?' anymore. That's the main reason we want to tour again because we've had a lot of mail from people saying that they've only just started to get to know us as a band and maybe missed us on the supports."*

LEARNING PROCESS

The European tour with Europe was an important event for the band because there are not many who so early on get that kind of exposure to such a large and varied audience. There were certain places on that tour that the band look back upon with particular fondness.

"Stockholm and Paris stand out." reflected Darren, *"In fact we had a top twenty album in Sweden."*

"Higher than Europe's!" added Shelley, *"By the time we finished the tour we were getting as many autographs on the way in as after the show! Everyone knew who we were it was great."*

Women throwing themselves at your feet that sort of thing?

Shelley: *"Yes!"*

Jim: *"No!"*

Darren:*"Yes but they kept missing!*

Seriously though, the whole thing was good experience for us because we were playing twenty thousand seater stadiums. We learned a great deal as you can see by my mike technique now." (Darren takes the opportunity to wave the mike around in ellaborate circles). We've really learned our stage craft and we feel considerably more rock'n'roll.

"The whole band is so tight now too" added Brian *"when we rehearse we hardly need to do much with the old stuff because it's all there. We tend to concentrate far more on developing new material which we are hoping to do in the new set."*

You've come out a lot more from behind the protective prop of the keyboards now haven't you Darren?

"Yeah, Brian's the main keyboard player now I just sort of stand around." (Pause while he realises what he's just said) *"Well, I don't stand around, I sing! Actually I have a great time now as a front man, a portable keyboard is not exactly the most rock'n'roll instrument! It 's been a difficult transition though, an example of this is when we were recording the video for 'Nothing's Stronger Than Love' and the producer asked me to do it without the portable, I admit I felt a little like a fish out of water. It was a bit like trying to write with your left hand if your right handed.*

COWBOYS AND MUSHY PEAS

It seems to make perfect sense to me. Dare have done things the other way round to what is normally expected in the UK, ie, play clubs in Macclesfield for thirty-five years and then get a support tour third on the bill to Wrathchild! Because they were lucky enough to get onto a major tour so soon as a *"relatively"* unknown band, plus the fact that they come from Manchester and did not hang around the trendy ligging scene in London, I wondered whether they had come across resentment or resistance from within the industry?

Darren: *"I think that bands from Manchester particularly have a hard time because for some reason they are all expected to sound like The Smiths! Whereas at the moment if you're from Scotland you can be pretty hip, and that is not intended to be a dig at Scottish bands who are on the way up. I think that Scottish bands and Liverpool bands seem to have an edge leant by their location, oh and add to that list Irish bands at the moment too. It doesn't include the Welsh though because they seem to get a bad deal all round, I feel sorry for them as they have some really good bands!"*

"It's hard being a band from Manchester which sound American." added Vinny.

"What it means is that we can never write a song with 'cowboy' in the lyric!", continued Darren, *"Bon Jovi can get away with it, but the only cowboys you find in Manchester come in the shape of dodgy plumbers and builders!"*

"It's very difficult if you try to combine American with authentic Manchester because you end up with lyrics like '...cruisin down the boulevard on ma' Harley, eatin' mushy peas and chips and gravy...."' picked up Shelley *"But in the long run it can work to your advantage because if you hang out with everyone else you become one of many, whereas if you don't you develope more your own style and become a better band for it.*

Radio's attitude to rock bands around the country particularly Radio 1 doesn't help much. We're not complaining too much though because we've had great support from Gary Davies and Steve Wright even though we've not been on the playlist because the producers don't like us. The thing is that what is on their playlist is what dictates the public's taste, because obviously what they hear all day is what they are going to buy."

*"Look at FM,"*agreed Darren, *"they're a great band, but how many times did you hear their last single 'Bad Luck', a few times? That's hardly going to help the rock market when you're hearing Kylie Minogue 25 times a day!"*

"What makes me laugh though," continued Shelley, *"is that people slagged off Def Leppard for going to the States to become succesful but it took that to really launch the band! FM are going to have to do that, and we're going to have to do that, because there is only so long you can try and try in this country because you end up just trying to impress Radio 1!"*

Darren: *"Having said that you have to say that it's not the DJ's fault, guys like, as Shelley said, Steve Wright and Gary Davies have got balls because if they like a record they'll play it regardless. Those two have been good to us and you have to respect what they're doing because they're going against the grain."*

LOUD GUITARS

Bearing all of that in mind does all of this provide a subliminal influence on the way you are approaching the new album?

"No not really, the new album will just represent what the band have developed into after the last year of

WE DARE

pics.: A. Bradshaw

DO YOU?

touring. I think we're more of a rock band now. I don't think that at a rock concert that there's anything which sounds better than loud guitars."

"We dropped a lot of songs for that reason." added Vinny.

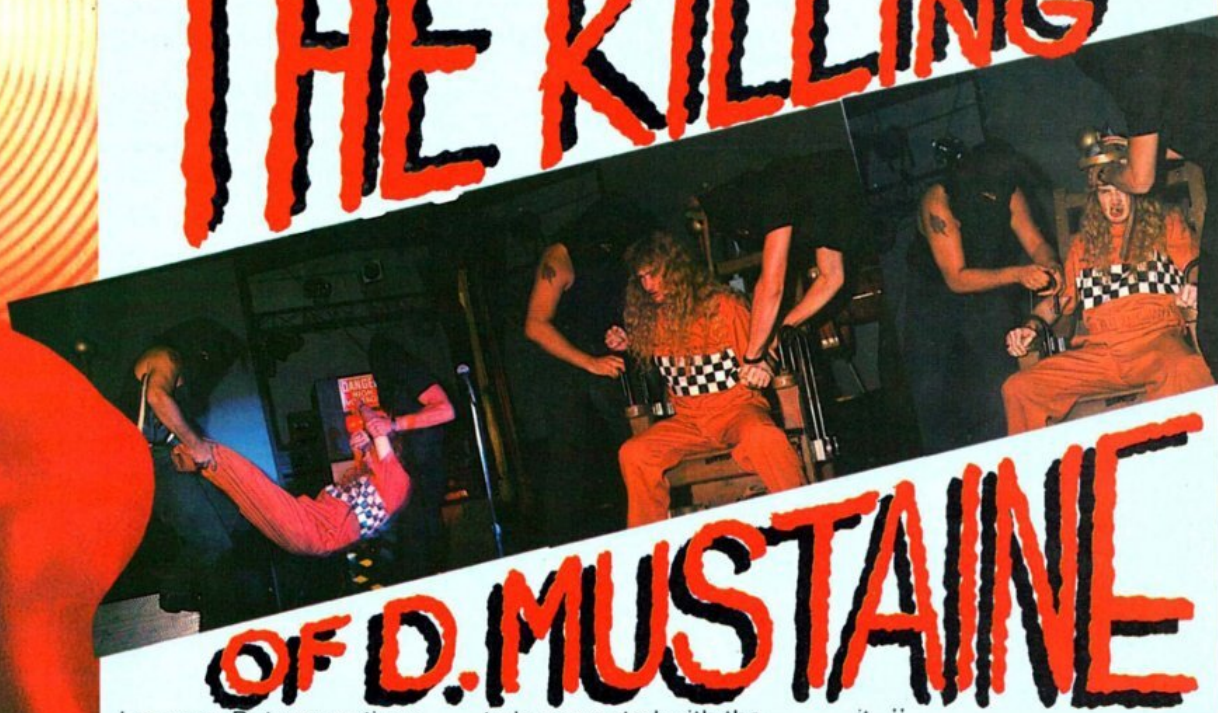
"Yeah that's right," continued Darren, *"the problem with recording songs which involve the heavy use of keyboards is that it is difficult to duplicate live, unless you're Jean Michell Jarre or something with about three keyboard players, or prepared to use loads of backing tapes. This was particularly the problem with songs like 'Under The Sun' and 'Don't Let Go' which involved drum machines and more keyboards than one keyboard player can play.*

There is the possibility of the band going Stateside next year which could help them become a worldwide as well as Europe-wide act, together with a new album holding the promise of a harder edge and sharper image. Dare we look that far? Go on, I dare you...

ANDY BRADSHAW

pic.: Mark Weiss

Mustaine's Public Execution



THE KILLING OF D.MUSTAINE

Place: Oakwood Apartments, West Hollywood.

Musicians pour into this celebrated abode, as do actors when they arrive in Hollywood to find work in the city of the lost Angels. If they're working on records or films, they tend to stay here. Joey Tempest and Europe hung out here once! It was hot and smoggy. An open top Ford was rolling towards the gates that cut the apartment block off from the outside world. The glass box was empty - normally there would have been a guy sitting in there keeping control of everything. There was a telephone inside and a guest list. No strangers can get in. At least in theory. In practice this is easy. There was no security man to be seen. But precautions have been taken. In an emergency gates can be opened by a button from a car. The driver of the red car was planning to get in with the help of a little button. He is Toby Mamis, Alice Cooper's 'personal manager'. Edgar Klusener his passenger *(that's me)*, watched and saw the wrong barrier open. So Edgar climbed over the foot-high concrete barrier onto the other side and opened the magic barrier.

Toby put the car into reverse gear, drove back a few yards, manoeuvred the red vehicle into the empty entrance and let it roll towards the open barrier.

It went down instantly.

And there was still no watchman to be seen for miles.

But at least we now know how the thing works. So we pressed the knob again, hard and long - and nothing happened. This was getting to much for Toby.

Alice Cooper, was still waiting in his apartment for us. We were meant to pick him up for a date at the 'Hollywood Live'. We only had fifteen minutes left, and we just couldn't reach Alice. So time was short, especially as Dave Mustaine was waiting at the 'Hollywood Live' as well, he was waiting to be executed with the MTV camera team that were going to film him being executed. But what could we do?

Toby was pretty pissed off by now knew what was to be done. He jumped out of the car, ran over, took off the receiver in the security guard's glass hut and demanded to be let in immediately. The answer was that the barriers started dancing up and down a bit... until another car drove forward, pressed on the button and was let in fast and without a problem.

What the hell was going on?

"I've just realised what's going on here," said Toby *"The same thing happened with Alice this morning. Have you ever heard of a 'Candid Camera'?"*

And that's what had happened. Some camera men from the TV show 'Candid Camera' had positioned themselves in the bushes, manipulated the barriers and had filmed not just Alice earlier on, but Toby and Edgar later and loads of other famous people. The American TV viewers should have something to laugh about.

Except not at Alice Cooper. He didn't give the show the go-ahead to show the clip, although *"I love the show! I try and never miss it..."*

It's different to watch something and have a laugh than when you're the victim of the joke.

Hollywood Live: Convention Time in Hollywood

The Hollywood Live is a massive club situated on three separate floors. The biggest room is on the ground floor, where the largest stage is also situated where things are beginning to happen. Steve Jones will go on stage here in a few hours, so will Vain. Jason Bonham was supposed to.

but couldn't because of an arm injury. A massive 'electric chair' had been built up on stage, Dave Mustaine, looking well wrecked was standing in front of the stage.

What on earth was happening? Alice Cooper explained: *"This is all promotion for the new Wes Craven film 'Shocker', with Kane Roberts in a leading role. The premiere will take place quite soon, and it's all being promoted by MTV. Desmond Child and I wrote some of the sound-tracks to the film, so we were asked to take part in party. The tracks are played by various other bands and musicians. We wrote the title track of the film for Megadeth, 'No More, Mr. Nice Guy'. Other tracks are 'Sword And Stone', written by Desmond, Bruce Kulick and Paul Stanley, performed by Bonfire, 'Demon bell' (Desmond Child, Jason McMaster),* played by the Dangerous Toys or 'Love Transfusion' *(Desmond Child, Alice Cooper, Vladamir Matetski),* performed by Iggy Pop and 'Shocker' *(Desmond Child, Jean Beauvoir, Guy Mann-Dude),* played by the Dudes Of Wrath."

The premiere of the film 'Shocker' will take place in the middle of October in New York, and the Soundtrack will be simultaneously released on LP, CD and tape.

MTV will advertise the sound-track in advance with various clips. Which is where Dave Mustaine comes in, where he is meant to sit himself down in a surprisingly realistic looking electric chair. The hang-man, donning a traditional black mask, is represented by Alice Cooper who turns the dial up to the limit and then, once he has completed this, he turns around to the audience and shows his real identity. In other words: MTV produces it's own little horror spectacle.

America's music programme giant has been playing a leading role in Alice's recent life anyway. MTV's 'Headbangers Ball' will be presenting the man's world-wide tour, including the British leg of it.

The tour will be commencing in the far North, pretty close to the polar circle, in Helsinki, Finland. The Cooper train will fight it's way through the more temperate zones, playing the U.K. towards the end of the year.

We can expect a massive show. We will be presented with three completely separate stage sets. Alice will offer a live offering of most of his achievements to date, blood and horror, sex and fantasy. And of course 'School's Out'.

The question is who will be supporting Alice on his tour of European stages? We don't know the answer yet, because the search is still on for musical cohorts. And some of the results surprise Alice:

"All musicians who ever play with me have to at least be familiar with everything I have done to date. So they should know the 'Trash' album, and maybe the more well-known tracks I recorded previously. Well, the guys who have auditioned already, didn't just know what I had played in the past, they could even play individual parts perfectly. And that was quite a problem for me: It meant, that I had to give all I had during the auditions, so as to keep up with the other guys."

And Mr.Cooper should really take that as a compliment.

So it's still a well-guarded secret as to who will be accompanying Alice Cooper - but hopefully we shall soon be told all.

'Free Association' is the name of the game played frequently by psychiatrists and psychologists to find out the truth the character and personality of a person. A game that people frequently enjoy playing in private circles as well. A word or an expression is mentioned, and the the other person has to say what comes to mind spontaneously. Lets have a look what Alice Cooper comes up with:

FUN

"The most important thing in the world. I've always tried to have as much fun as possible - in every situation and moment!"

SEX

"Fun and enjoyment, better than any drug! You can't get enough of it."

POLITICS

"The complete opposite of enjoyment. I hate politics. Politics is a game you can't see through, played by men in grey suits, strange people for whom the feeling of power is more important than an orgasm. The price in this game is our whole world, our life, people and nature. Politics is a game without rules, in which people are always the losers..."

POLITICIANS

"They are the players in on of the game with the most to lose. Politicians are like a mafia. I hate them!;—

MANAGERS

"I'm a really untypical rock 'n' roller. I've been working with my manager for more than twenty years, and we still love each other. Shep Gordon and I haven't had a contract to this date, we just trust each other implicitly. Shep was always there when things weren't looking so bright and rosy as well. I reckon we must be a pretty unusual team - but we're still successful!;—

TELEVISION

"I'm an avid TV addict. Nearly everything I know about the world was gained watching TV. watching the news programs, the home and foreign reports, cultural shows and so on. Of course most of the information I have gained by watching television is changes, filtered and has been rehashed, reflecting reality only in certain ways. So my vision of the world is one that is only in part true of what is really happening in the world."

BALLET

"Strange that you came up with that. my wife teaches ballet in Phoenix/Arizona. I'm about as little interested in ballet as she is in rock 'n' roll. Our worlds hardly touch each other - that's probably the reason our marriage is still intact. When I saw my wife for the first time, she was just warming herself up on a bar with one leg sticking straight up in the air and nearly touching her nose. I saw that, and realised how many fantastic possibilities might arise..."

GOLF

"I love golf. I have had to put the clubs to one side for the moment, because rock 'n' roll has priority. Music has taken over 95 percent of my time, my whole life revolves around rock 'n' roll...

LOVE

"Indescribable. You can't just define love, everyone experiences the feeling in a different way."

HATE

"The other side of love. Indescribable."

HORROR

"Real life. It's horror what TV brings into our houses every day, realistic impressions of war, hardship, blood, murder and death, the joy of portraying all the horror in a sensationalist way that reality brings us daily, reality on every corner, as brightly coloured and over dimensional. The horror of daily life, naked and ugly on the screens, and also directly in front of our own front doors, so massive and realistic that even the most blood thirsty horror film is just a weak reflection of reality. What we do on stage, in films, in literature or in the theatre is only a fictitious horror, an attempt to cope with the mad reality with all artistic possibilities. Even artists the most realistic performance by an artist will still get nowhere near to describing daily horror realistically, because human fantasy just doesn't reach that far."

VISIONS

"I don't have any really moving visions. But I am a really visually fixated person. I literally think in pictures and stories. In a way I'm a real visionary. I often lie awake at night and all the days events, moving past my inner vision like a film, and I sometimes wonder whether these head sequences would work best as a film or as a video. Or even on stage..."

FREEDOM

"One of the most important aspects of human life, as well as improving the quality of life, something only appreciated by people who don't have it. I'm still always shocked how little people use the the freedom they have, and how gladly they are restricted from various powerful groups, politicians, rules and societies 'norms'. I really believe that every person should be forced to experience a restricted society, so he understands and realises how important a basic freedom is, how much we need it to live in a fairly human way. Only if you really know what freedom is, and how important it is to us as individuals, only he is then able to stand up against any restriction, and if need be to fight for it as well..

I think the feeling of freedom has a special meaning for me because I suffer from a slight claustrophobia. I hate shut, close rooms, I always live in fear of being shut in a lift one day - maybe even for hours.

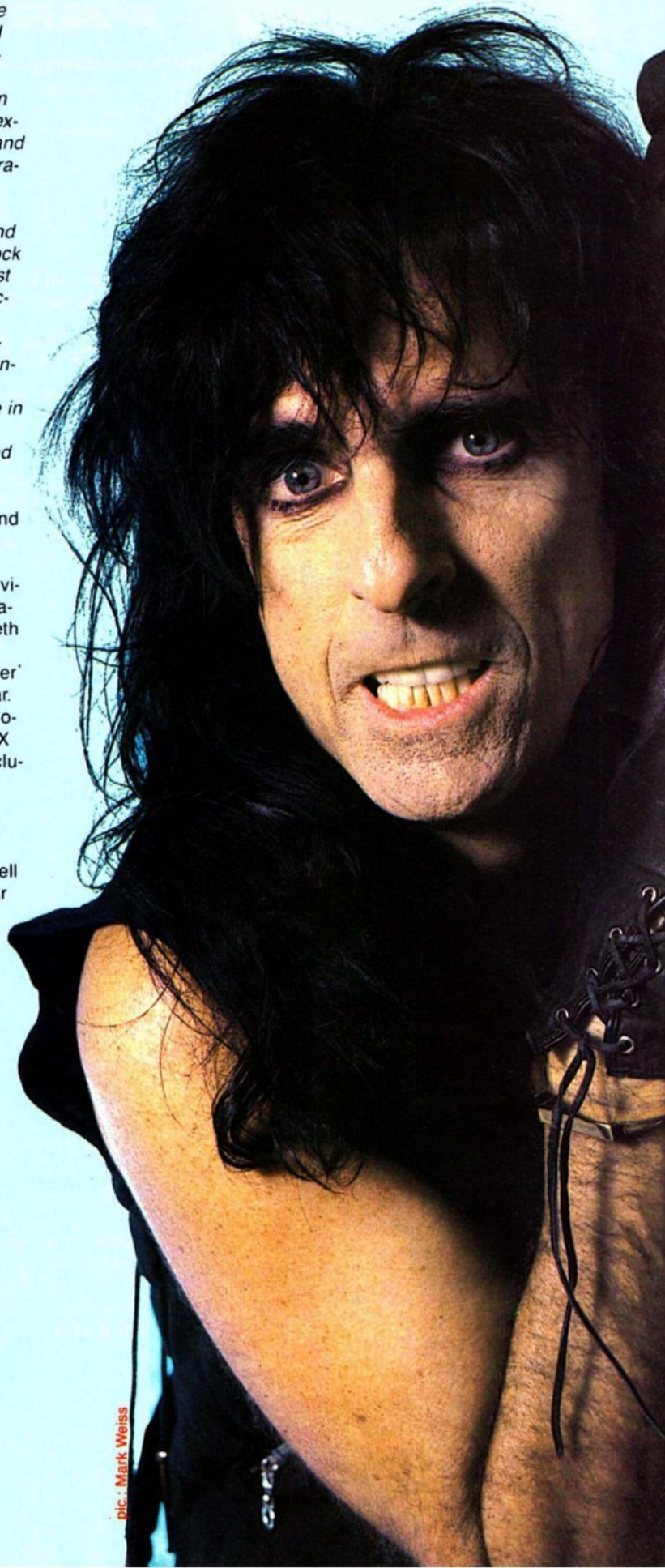
Freedom means for me the possibility to live my life like I want to MYSELF, without having to force myself into a mould, without having to fit in anywhere. Freedom means expressing myself when, how and to what I want to, that I can travel when and how I want to, that I can lead my life how I want to. freedom and rock and roll are inextricably linked. rock 'n'roll and rock musicians just couldn't survive under restricted conditions, because the music8c as well as the musicians always want to experience the everything to the full - which is why they always are in conflict with all the mechanisms and groups that try and restrict existing freedom.."

We took Alice by his word, and decided end the story at this point.

Of yes, Dave mustaine survived the execution. We'll be taking a closer look at Megadeth in the near future.

The sound-track to 'Shocker' will also be released this year. Apart from the already mentioned bands, Saraya, Voodoo X and Dead On will also be included.

The DUDES OF WRATH consist of Alice Cooper, Paul Stanley, Tommy Lee, Vivian Campbell, Rudy Sarzo, as well as the afore mentioned guitar virtuoso Guy Mann-Dude.



pic.: Mark Weiss

METAL HAMMER
3rd BIRTHDAY COMPETITION
PART 2

The champagne is still flowin' with the third Birthday celebrations still going strong. We do things in style as ever. And of course, we're still in a very generous mood, having just about sorted out the entries to Part One of the competiton in the last ish. You mean, you missed it? Well, we gave everything away but the kitchen sink! So for this issue, we've got the kitchen sink, if only someone could let us know where the kitchen is! We've got a Geetar set, LPs, CDs, T-shirts, a night out with Lisa ....-*"What was that?"* asked Chris.

"A NITE out with LISA DOMINIQUE, That's right!"

And for Emma and her mum we've got something very special too. Another nite out with those lovely Mancunians DARE. That's just the taster, now here's what we've really got for you, to help celebrate Metal Hammer U.K.'s Third Birthday.

LOADS and LOADS of PRIZES to be won!

1) **Super-sensational 'STARFORCE SUPER STRAT' guitar, PLUS Cover, PLUS lead, PLUS Two sets of Gold Maxima Strings, PLUS a bagfull (tiny bag) of Plectrums AND A Real Leather guitar Strap.**
2) **2 LEATHER JACKETS - Fantastic real leather gear with the exclusive Metal Hammer logo on them. Worth 200 each!**
3) **20 assorted LPs from ROADRUNNER - all signed by the artists.**
4) **Original LP Artwork from those incorrigible MACC LADS.**
5) **A Day in the studio with UDO - starring Udo Dirkschneider - in Germany, for one, with travel expenses and accommodation paid**
6) **A Night out on the town in London with gorgeous singing star Lisa Dominique. Enjoy a meal, and see a rock show escorted by Lisa, and hosted by staff from Metal Hammer and FM Revolver!**
7) **A night out with DARE in Manchester - accompanied by charming and friendly Mr.Darren Wharton, the new star of 1989, together with the rest of the band. Enjoy a meal and then visit a club with Darren and the boys,- accomodation and travelling expenses paid!**
8) **Plus huge packages of LPs, T-shirts etc. from Music for Nations artists including ACID REIGN, TIGERTAILZ, and METALLICA.**
9) **Plus a D.A.D.(Disneyland After Dark) special package consisting of a leather belt complete with cowhorn buckle, with matching bootlace tie and a matching Tee-shirt, plus a copy of their LP and a poster. All prizes will be signed by the up and coming Danish band, except of course, the black bootlace tie!**

HOW TO ENTER

Just answer the three simple questions below and complete the tie breaker.

1. Name three tracks on Lisa Dominique's latest FM Revolver album 'Rock'n'Roll Lady'.

2. Which famous band did Darren Wharton play in as a teenager before Dare?

3. Marlon Brando popularised the leather jacket in a 'Fifties movie about motorcycle gangs. What was the movie called?

Tie Breaker: Write in a no more than 15 words what you'd most enjoy about having a night out with a star! (Keep it clean!).

Answers on postcards please to:
THIRD BIRTHDAY CONTEST (Part 2)
Metal Hammer, 59 Queens Gardens, London W2 3HF

Please give your choice of the Top Three Prizes, and don't forget to give your age, full name and address and a 'phone number. State which size you'd require if you win a leather jacket, and please remember, winners of the 'Night Out' competitions must be over the age of 18. Lucky winners will be allocated prizes as they are drawn out of the hat.
The Editor's decision is final and no correspondence will be entered into.

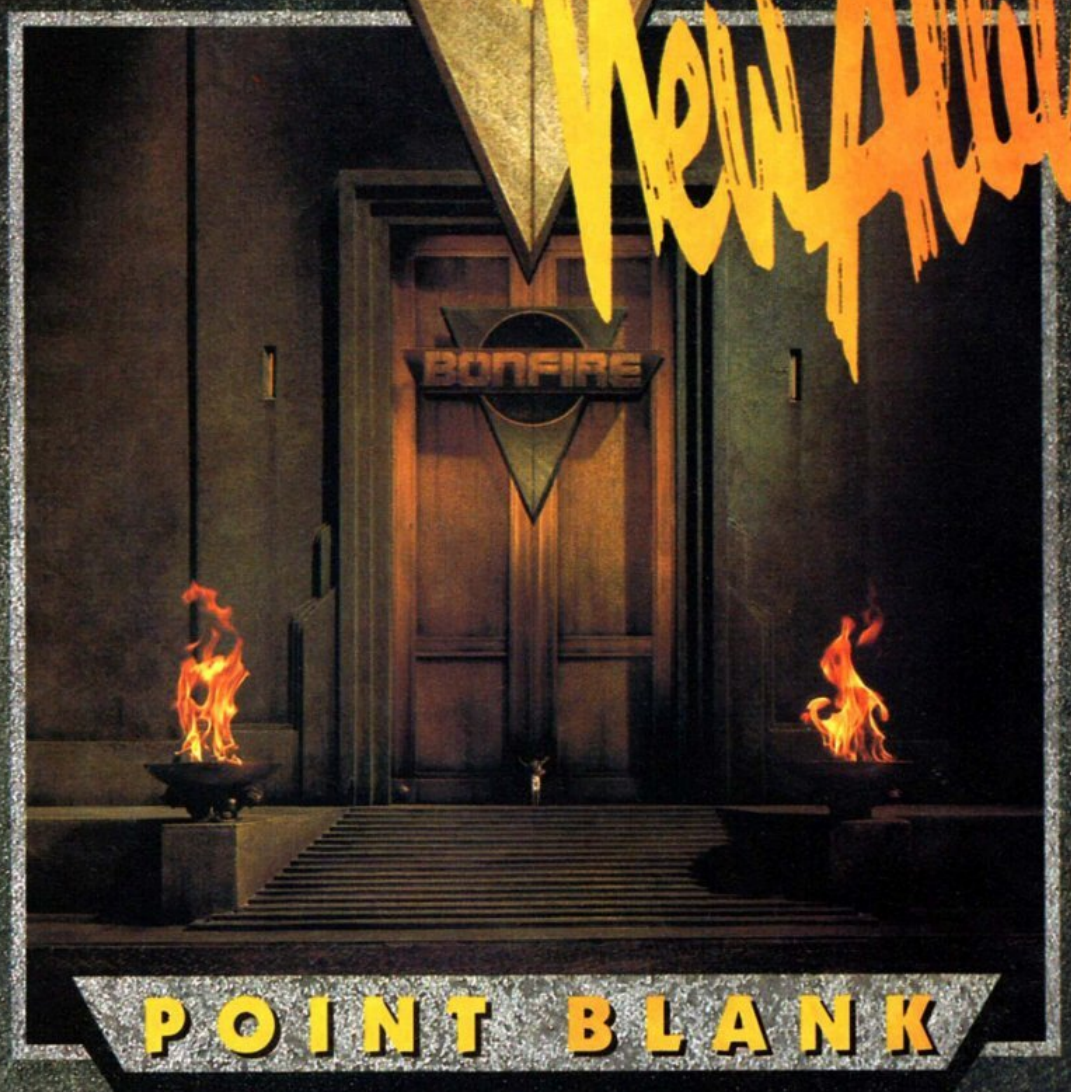
Pic.: Steve Schofield

Closing Date: 30th October

WATCH OUT FOR MORE COMPETITIONS IN THE NEXT ISSUE OUT ON OCTOBER 30.

BONFIRE

New Album



POINT BLANK

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OWN WORDS

The release of 'Season's End' has opened the first chapter of a new era for Marillion. From their Aylesbury progressive rock beginnings the band have matured into a full blooded, sophisticated rock act that looks set to step from the Eighties into the Nineties on the crest of a wave of critical acclaim for their new frontman Steve Hogarth. The man in question gives Mark Day the background to 'Season's End', in his own words...

Pic.: R. Harms

MARILLION

KING OF SUNSET TOWN

It first came into being when I first met the band. They presented me with a set of lyrics written by John Helmer and they played some music and asked me to sing, but they didn't give me a tune or anything. That became the bare bones of it within half an hour of meeting.

In the middle of recording the album in Oxfordshire the news footage came through of what was happening in Peking with the 27th Division of the People's Army running tanks over students. I really felt we should say something about it, it seemed too important not to. It seemed to me that the Far East is always thought of as the Land Of The Rising Sun and I thought it was definitely setting that day.

EASTER

It's a song about Ireland. It's the only song on the album that I'd written as a song before I'd even joined Marillion. Having said that it did become longer and more wonderful after the boys got their hands on it. I wrote it after having played in Ireland a couple of times and I always go back to reading Yeates, he's my favourite poet, so I kind of got seduced into that Irish romanticism.

It's sort of a song of hope for the ordinary people of Northern Ireland who're trying to bring their kids up with soldiers outside the front gate carrying automatic rifles. I suppose the end section of the song is a message to the terrorists...to me it all seems so endless and so bloody pointless.

THE UNINVITED GUEST

This was a set of lyrics by John Helmer that I hardly changed at all, I just added the bit at the end about flying to the other side of the world...when we got the words it sounded like a John Cooper Clarke poem, in fact we were going to approach him to recite the thing for the twelve inch of the single, but I don't think we'll have time to do it.

It's a funny little song, it works on two levels. On the one level it's about that person who turns up at your house that you really wish didn't. You can't get rid of them and you can't really ask them to leave because they happened to be around when you were being a little bit indiscreet at some point in your past. So you can't be too rude to them, you've got to keep in mind that they've got something on you. On the other hand it works on almost a Shakespearian sort of a way. I think when John wrote it he had 'The Masque Of The Red Death' by Edgar Allen Poe in mind and I think the 'uninvited guest' was death itself.

SEASON'S END

Again taken very directly from lyrics John Helmer sent to us. He'd read a newspaper report that said that as a consequence of the general warming of the atmosphere it might never snow again in England. At that point his wife was expecting a baby and he had a nasty image of having once seen a young mother watching her baby collecting snowflakes in the palm of his hand. It occurred to him that perhaps his baby would never get to do that. On a small, personal level it hit him very hard.

For my own part I wrote a song called 'Acid Rain' when I was still in the Europeans about for or five years ago and I've been a member of Greenpeace for about four years, so this isn't me waking up to something as the wagon rolls by...

HOLLOWAY GIRL

A set of lyrics by my taken from a lot of thoughts I wrote down about a year ago after seeing a documentary about Holloway Woman's Prison. One enduring image for me was this particular girl who used to mutilate herself al the time to get out of her cell. It's a bit of a statement about prison overcrowding in this country. There's going to be a lot of people who're going to say 'if they're in prison they're supposed to be punished', but I don't think the prison system should be a system that reduces somebody to a vegetable.

BERLIN

John Helmer was given a brief to write a song about the city, because the band had recorded 'Misplaced Childhood' in Berlin, spent a few months there and aged about ten years there. There were about three different themes, when I got my hands on it...the girl who works in a bar there, the theme of an East to West escape run, and a shopping list of characters on the street. They were all quite strong and I thought I should try to knit all these themes together...I think lyrically it captures a lot of the character of the city.

AFTER ME

Well, that was me I'm afraid. All the fluffy dog stories and hearts and flowers stuff you can stick a fiver on them being mine. I have no comment to make other than it's a song about a restless spirit, really, what more can I tell you?

HOOKS IN YOU

I heard this riff and something went bang...I saw the whole song. I said 'look, we've got to write a very straight rock song that's just all around this guitar line', they all went 'oh, don't know about that', but I sort of bullied them into letting me put it into a shape. Some people are a bit incredulous, they think that it sticks out like a sore thumb on the album. A lot of people think it might be misleading or confusing. My reply to that is that I bullied the band into doing it, I think it's a great guitar riff and I think it's going to be great to play live. When the decision was made for it to be the first single I thought it might be a bit misleading and I said so, but there are times when you have to bow to the opinions of others.

THE SPACE

Probably the least literal song on the album, it's a bit more dreamy. It's a song about the problems caused by self imposed isolation. It's one of the songs where the less you say about it, the better it works.

MARK DAY

SOUL DESTRUCTION

If you recognise the name at all, it's probably only 'cause Metallica exhumed 'The Small Hours' from the back catalogue of the five piece, N.W.O.B.H.M. era Holocaust and grinded their way through it on their 'Garage Days' E.P..

You're probably blissfully unaware of the three piece 1989 era Holocaust, perpetrators of some of the finest 'Fusion Metal' you'll hear this side of the new VoiVod album. They're shape shifting alchemists, as innovative and vital as Prong or Faith No More, and they've been captured on vinyl with 'The Sound of Souls', a mini-album that's simply the freshest slant on the thing we call 'Thrash Metal' since Death Angel's furious 'Frolic Through The Park'.

Consisting of John Mortimer *(guitar and vocals)*, Steve Cowan *(drums)* and Ian McKenzie *(bass-though Graham Hall handled that role on the mini-album)*, Holocaust are the first band to sign to the new Chrome Records label. If another label has ever chosen so well with their first signing I want to hear about it!

The inevitable question, the one that *has to be* disposed with straight away, is the one relating to Metallica and 'The Small Hours' connection. Steve Cowan handles it well...

"Well, we think it's such a long time ago that they did it... we hope people won't bring it up to much. But we like Metallica and we accept that they've influenced Holocaust as much as we've influenced them... we influenced them before they influenced us though!"

One of the most striking features of 'The Sound of Souls' is the quality of performance and recording. For a budget of twelve hundred pounds Holocaust have excelled themselves. There's a grudging admission from Steve that with their *advanced years* has come an advanced level of experience and purpose than your average bunch of late teens unleashed in a studio.

"We recorded it on sixteen track, and produced it ourselves with the engineer, Ian Beverege, and we had every confidence in him. I think that if you expect a crap sound you get one."

The band are still only semi-pro, though guitarist John Mortimer has been able to devote all his time to music, but the aim to turn pro within the next six months is definitely there. A U.K. tour is being lined up but Steve's under no illusions about the band being something of an unknown quantity...

"Once the album comes out we can hopefully get as big a tour as possible booked, or a support tour, but that takes money, which we don't really have at the moment. But the label (Chrome) *isn't like an indie that's been going for years with a set way of working. This is a new label working to establish itself."*

Like Prong, Holocaust could comfortably bridge the gap between 'indie-art-noise' and the 'techno' end of Thrash, though their their lack of image leaves them in something of a limbo...

"Yeah, it's our big problem. We don't have anything that sticks out visually. The music's the important thing but I do understand that they way people perceive you is affected by the way you look."

Oh, go on... shut your eyes for a minute and *just listen to Holocaust*. It'll shred your brain.

MARK DAY

Pic.: Photofeatures/J. Conrad

LIVING DANGEROUSLY WITH BRET MICHAELS

Bret Michaels teetered on the edge of the 100 foot high building, took one look over the edge... and jumped! But don't worry Glam fans, Poison's legendary lead singer hasn't joined the great Rockers In The Sky. It was just one of the latest stunts pulled by the wild man of make up! And thankfully for the future of Poison - and Bret - he survived to tell the tale.

So far there has been marked resistance to the band who started out with the most outrageously camp stage act of all, at least as far the media are concerned. But gradually resistance has worn down, as the music has socked home and Poison themselves have toned down their visual madness. With Bret as their main spokesman, they have shown unbelievers that Poison are regular guys who want their music to be taken seriously. They also want to have a good time - and take a lot of risks, as Bret explained when we talked recently.

First he revealed that Poison have plans laid to come to Britain and the rest of Europe.

"It's gonna be great!" an excited Bret told me.

"We're getting our tour plans together now, and we hope to come over TWICE. Once at the beginning to do some small venues before the American tour and then we'll come back later on after Australia and Japan and do Britain once again. We are hoping to be there at the end of April. We'll be doing the full show."

We'd heard some strange things had been going on in the Poison camp with one member going missing. What was happening?

"Well I haven't seen hide nor hair of CC.DeVille (guitar). We occasionally walk into a club though and there we see him up on the stage jamming with some local band! He went out on a run with a motor cycle club called The Lost Boys for the big annual Harley Davidson get together. Meanwhile Bobby Dall has been down to Florida to go fishing. But CC does now seem to have gone missing. We've left about 200 messages, but God knows where he's got to!"

BUNGEE ROPE

Bret didn't seem too worried and roared with laughter. *"I know he's doing some writing and stuff but we need to get together and start doing some recording. We've been off the road for over a month now. We finished off in Auckland, New Zealand . It was a great show and it sold out. We had a double platinum album down there y'know which was real fortunate. We had a great response."*

More exciting- as usual where Poison are concerned - was the off stage activity. Bret risked his neck in a most unusual activity, as he explained. *"We got to try out a Bungee jump in New Zealand. Do you know what that is? It's something stuntmen do, where you have a huge rubber rope attached to your ankles and you jump a hundred feet off a building. It's really incredible. If ever you get a chance to do it, you should... !"*

Did Bret actually try out this daring deed?

"Yeah, and we've got it all on tape and it's coming out on home video. I hear they banned it in England because somebody got killed. But when I tried it... well I tell you, it gives you a new lease on life. It kinda felt like I cheated death. You fall a hundred feet and you are looking straight down. It was really wild and I really enjoyed it. The first time you fall you can't even scream. You think... this is it! And then you do it four times in a row! You drop from a great height and you just bounce back up! Eventually you land on your head and they just untie you."

JAMMING WITH JOVI

Bret is hoping Suzie will enjoy commercial success but that's something Poison know a lot about as they've had four top ten hits this year in the US. I'm hoping that our new U.K. single 'Nothing But A Good Time' will be a hit."

Bret hasn't just been jumping off tall buildings. He's been out jamming with other bands. *"I went up on stage with Bon Jovi and did a couple of songs. We did 'You Really Got Me' and 'Travellin' Man' at Irvine Meadows. There was me and the singer from Skid Row, the singer from Warrant and Jon Bon Jovi. We all got together and did a little jam. And I had another chance when I was in my home town of Harrisburg, Pennsylvania and went up on stage with Great White and the Kixx guys. We did a couple of songs that were a lot of fun. We did the Stones' 'Jumping Jack Flash' and a couple of blues songs."*

So what will be happening next for Poison?

"Well actually I'll come out of the studio with Suzie and go right back in again with Poison. I've written a whole bunch of songs for us. One I wrote called 'Gimme Something To Believe In' is really coming out great. We have another one called 'Poor Boy Blues' which I can definitely relate to from days of yore ha, ha! There's another song called 'Standing On The EdgeOne More Step'. They are all working titles but one song is called 'Come Hell Or High Water' for sure. The songs are quite different from our last album and we are taking a big step forward. We are doing the album with producer Bruce Fairburn and I've been talking to him on the 'phone and sending him tapes. I've been demoing the songs at my house where I have a home studio. I just send him stuff and he listens and tells me what he thinks. We just go back and forth."

After touring for a long time, does Bret get a bit tired of singing the same old songs?

"Do you know what? I never get tired of playing live. And I don't even get tired of playing the songs. I'll tell you what, I just enjoy playing live so much. I know it's the hip thing to say 'God, this all sucks.' but I just can't help getting out there on stage and kicking ass! That's what makes my day come together. I've been getting my fill by playing with other groups."

Did Bret know what kind of venues they'll be playing in Britain?

"You gotta remember Poison isn't that big in the U.K. yet. We haven't come over and played the festivals yet, so we'd like to come over and maybe headline a few smaller shows, and then come back and do some bigger shows. We want to go in, do our show, do a good job, but instead of trying to overfill it and worry about production we just want to think about playing the songs and getting them across real tight. Then the next time we come over, we'll bring everything. We want to build our following rather than blow it. We want to build 'em up slow and make 'em last a little longer."

They didn't want to come over with a huge, epic show then fall on their faces, right? (Or any other part of their anatomy).

"Exactly, and a lot of bands do that I'm sure. We don't want to come over and stumble. We just want to do the best we can, build up our following then come back and do it again. We're starting talks right now about where to play. It's gonna be a lot of fun.

I'm just wondering if Bret would stage a Bungee rope jump off the top of the Metal Hammer building. "I'll buy you a drink!" said Bret, and that's all he could promise!

CHRIS WELCH

Pic: Photofeatures/Jodi Summers

Steve's Holiday In The Sun Gets Interrupted By Mark Day

It's not often that you get to talk to a legend. Even in this job. Sure, you get to nip round the corner to the Columbia Hotel and talk to the latest signing on CBS, or phone transatlantic to discuss debut albums with some rowdy L.A. residents. Sometimes you even get members of Wolfsbane hurling abuse in your direction. But it's a bit of an occasion when a bloody Sex Pistol phones you up, wouldn't you say?

Steve Jones, ex-Sex Pistol, ex-Professional, ex-Chequered Past and ex-heroin addict, writer of songs covered by everyone from Megadeth *('Anarchy In The U.K.')* to Skid Row *('Holidays In The Sun' at Milton Keynes)* and now unleasher of 'Fire And Gasoline', his second solo album on MCA Records, come on down...

The man's still, by some sort of miracle, got a bloody London accent, dropped h's and all. The voice gives the impression that the man wouldn't be adverse to extracting money with menaces and the body in recent photos is obviously one that knows its way round the gymnasium. Not the kind of guy you'd want to cross in a hurry...

Cult frontman Ian Astbury takes a production credit on the album, alongside Mark Dearnley, who's worked with Circus Of Power and Dogs D'Amour. But how much did he actually do, Steve?

*"The last year and a half them guys 'ave been living out 'ere, y'know, and I've just been 'anging out wiff them. We've got our motorcycles and we bulls*** around. When it was time for me to do another record I was just 'anging round wiff Ian at the time. Basically he didn't do a lot in the studio. He done a lot more pre-production, he'd come round my 'ouse every mornin' an' wake me up an' make me write f**in' lyrics an' help me put the songs together. I'm a lazy b*st*rd, I don't wanna do nothin', so when we did get in the studio he 'ad 'is ideas... but 'is stuff was mainly before goin' in the studio, Mark Dearnley twiddled all the knobs, know what I mean?"*

Steve revealed that his band, consisting of *"some young f***in' dicks"*, have already started gigging...

*"We did this music convention thing in 'Ollywood, it was f***in' great as well! Hopefully this band will mature so we can have a name instead of havin' my name. That's what I wanna do. You know what it's like, you go through f***in' millions of stupid names an' then suddenly one'll click I guess. Every band name sounds ridicules, but if you hear it enough you'll get used to it."*

However, don't expect to see them doing a turn in the U.K.. Ask him if he's in any hurry to return to the U.K. and you get a pretty blunt reply.

*"I wouldn't move back there if I could live in Buckin'am Palace, mate. I have no desire to, nah... one day... if I can headline Wembley Stadium then I'll f***in' go back there. It might sound like I'm a snobby c**.* an' snobby but it's just the way I feel about it. I've got so many bad memories from England, from gettin' f***ed up a lot... I just don't want to come back there unless I come back in force. There's no f***in' scene there really, it's definitely not like it was when I was there in the Pistols. Now people are worried about what they're wearing instead of makin' good music."*

Of course some British kids might thing that Jones, along with Billy Idol and The Cult's Astbury and Duffy are striking a pose of their own, riding around L.A. in their Harley Davidsons.

"I'll tell ya... I don't know about an image, but it's a lot of fun. Wouldn't you rather be ridin' a motorcycle in ninety degree weather?"

But getting back to the album, does the bulk of attention focus on 'Did You No Wrong', the Sex Pistols track Steve's re-worked with Axl Rose dueting on vocals?

"What, d'you mean coz Axl Rose sings on it, it makes me look worse?"

No, just wondering if people are more interested in Axl than in Steve?

*"No, not at all... no one's making a big deal about that at all, they're really pluggin' that song 'Freedom Fighter' right now. It was so funny man, we done this gig on Saturday night, I didn't even know it but ol'Axl jumps on stage an' starts singin' 'Did You No Wrong', I didn't even know he was gonna do it... tryin' to f***in' upstage me!"*

There's a thread running through this album that could be followed through The Cult's 'Electric', round another couple of late Eighties rock acts and back to the unravelling cloth of AC/DC.

*"Oh yeah, I f***in' love AC/DC, I love that kind of sound, that simple rock 'n' roll s***. I don't like all this f***in' big production bollocks."*

With Steve on his way back, and The Stones, riff rockers from a different era, also hitting the comeback trail, it seemed worthwhile asking for an opinion on 'Steel Wheels', the new Rolling Stones album. Cue more profanities...

*"It's a load of f***in' rubbish, it's a load of bollocks, man. They've put a bunch of old s*** together just to make a f***in' bunch of dough, to give 'em a reason to go on tour and make another bunch of dough. It just reeks of that..."*

Rest assured though, Steve Jones isn't just *doing it for the cash.*

MARK DAY

Pic.: Jodi Summers

Steve Jones

OLD WINE IN NEW BOTTLES

In days of yore when guitar heroes were bold and bands played the blues, Ten Years After were one of the giants. They were the band who stormed out of Nottingham's fair city, playing rock and blues with a flair and drive that was astounding. The team of Alvin Lee *(guitar)*, Chick Churchill *(keyboards)*, Ric Lee *(drums)* and Leo Lyons *(bass)* won over first the club goers of the Sixties and then battled to the top of the festival circuit. They hit a peak with their performance at the 1969 Woodstock Festival, when Alvin was known as the fastest guitarist in the West after his burn up on 'I'm Going Home'

With albums like 'Undead' 'Stonehenge' and 'Sssssh', Ten Years After became one of the most successful and popular touring bands of the age and along with Jethro Tull helped found the fortunes of the Chrysalis label. Formed in 1966 they broke up in 1974. Most of the ex-members went into producing and publishing, while Alvin carried on with such bands as Alvin Lee & Co and Ten Years Later which ran from 1978 to 1980. In recent years Alvin has been touring mostly in the States and Germany. But now the original line up have got back together and made an album 'About Time' which is undoubtedly one of the best produced and performed in their cureer.

Says Alvin: *"Terry Manning was the producer and we did it in Ardent Studios in Memphis. It took ten weeks and we had fifty songs - believe it or not- to chose from. We all played together and did it the old fashioned way. It was a high tech studio with high tech equipment and we used a low tech method. Terry was particularly good in keeping the playing simple, to give the basic rock and roll effect. Whenever we tried to get clever, or Ric wanted to put a bar of 5/4 time in, he'd said 'NOPE!' Ha, ha! One of my favourite songs is 'Victim Of Circumstance' which is five minutes long and took me six minutes to write. I sat down with the guitar and a tape recorder and the riff, melody and words all came at once. It doesn't happen a lot these days. I dunno if it will be a single - we leave that up to the record company. We have always done a variety of rock and blues tunes on our albums with the odd commercial track. There's one track 'Waiting For The Judgement Day' which I really wrote for Deep Purple. I played it to them without a guitar solo, then I played a version with guitar on and liked it so much I thought we'd keep it for TYA."*

LEGENDS

Ten Years After reformed briefly for the Marquee anniversary in 1983. *"We hoped somebody would pick up on it then but it was bad timing. Any band members who were over 20 years old were considered Boring Old Farts, but now we are Living Legends!"*

Later Alvin was approached by German promoter Reiner Haensel who wanted the original TYA for four rock festivals in Germany. Lee called up the boys and they were all keen to play again. After a couple of days rehearsal they were ready to play the festivals.

"There were 20,000 fans at each festival and they had banners out welcoming us back. The obvious thing to do was put the band together again permanently - by public demand! That was last summer. We decided rather than do a nostalgia tour we'd put out a new album and do it properly. Chrysalis gave us the green light and said they wouldn't have us go to any other label.

I have been accused of jumping on the bandwagon, but we started this over a year ago. Now everybody and their uncle is reforming now, from The Stones to The Who. We are starting a world tour with dates in the States at the end of October, then we come to Europe in December. We do our first English tour in January. Our first English tour in 15 years that is! Then we'll be off to Australia and Japan."

How did Alvin feel about being able to come back after so long?

"It's great to have the band together again. We broke up in '75 after years of abuse and over touring, and it was a unanimous decision. Everyone had had enough at the time, but now there is more energy and enthusiasm than there ever was. It's better than it used to be. We are playing better as a team and I have certainly kept the licks up. I've been listening to the young kids coming up, and there are some great guitarists around. I particularly like Joe Satriani, and Robert Cray and Eddie Van Halen. When I heard him I thought 'Hello, hello, I had better start practising!'. Jeff Healey is good too.

"I've kept working. I've done club tours of America and festivals in Europe with my own band which kept me alive and happening. You try retiring and find its too boring, so the only thing to do is get back to your roots."

Alvin used to get knocked for playing too fast, but now EVERYBODY wants to play fast. How did he feel about that?

"Yeah, a lot of it seems a bit pointless when its mixed up with outrageous images to get attention but good bands always come out of that situation. Who they will be I couldn't tell you. Hopefully not W.A.S.P. I don't care for them."

TAKE IT!

Alvin recently did the Guitar Speak tour for producer Miles Copeland in which he joined forces with ten lead guitar players including Steve Howe. *"I thought it came off pretty good. At the end we all played a rock'n'roll medley. I shouted 'Everybody take it!' and we all played the 'Johnny B.Goode' solo in unison. Well...nearly all of us anyway. I won't say who couldn't make it! There is a video of the show knocking around."*

TYA have already done their own video for 'About Time' featuring the track 'Highway Of Love' which they made in Hollywood. The just play and there's attempt at acting or as Alvin says *"Walking through cornfields."* They've also done thirty gigs together including a concert in East Berlin in front of 80,000 people. In Hanover they did a huge show when they played a lot of new songs. They plan to play future shows with fifty per cent old favourites and the rest new stuff.

"This is the easiest album we've ever had to re-recreate on stage except for one track 'Wild Is The River' which I don't think should have gone on myself. The record company particularly wanted it on as a crossover single. But I think everybody should ignore it! It's quite catchy but a bit too poppy for Ten Years After."

The band didn't play at the 1989 Makes A Difference Festival in Moscow which was supposed to celebrate the anniversary of Woodstock. Explains Alvin: *"No, I kinda didn't feel right about recreations of Woodstock. To me it was a great moment but I wanted to let it remain a cherished memory. To recreate something like that is impossible. We had all sorts of offers. We had one offer to do a Woodstock package of all the bands that were still left alive. But I felt the same way. It was too much of a nostalgia thing. It's more important to move into the Nineties. We are all looking back to the Sixties too much. At the gigs we have been doing all the fans have been 18 year olds and they are not coming to see the band as it used to be. They are a new audience and we are turning on young people to our kind of music they haven't heard live before."*

The big question. Were Ten Years After wearing flared jeans on stage?

"No sir. We are NOT stuck in the Sixties. Although I do hear flares are coming back again too!"

CHRIS WELCH

METAL SHOTS

Pics.: Michael Bußmann

''We're not fakin'it!'' - Michael Monroe and Dan McCafferty (Nazareth)

MONSTERS OF PROMOTION

If there was a price to be won for the most original and effective promotional idea of the year, it would have to be presented to the German Phonogram team for coming up with the impeccable 'Monsters Of Promotion' campaign.

The brilliant campaign was finally put into action after a lot of careful planning, on October 14 in Cologne. The PPP's *(read: Phonogram Promotional Professionals)* had booked a whole gang of artists from their international hard'n' heavy roster, all of whom either had just released new albums, or who were on the verge of doing so. Press people from across the country were tempted to their German offices - and few could resist the goodies in store.

On that one day in Cologne one could interview a whole score of musicians under one roof. Present were Treat, Phil Lewis and Tracii Guns from the LA Guns, Michael Monroe, Alex Belov from Gorki Park, Stefan Klein from Mona Liza Overdrive, and finally Steve Thomson - you could take your pick of interview partners.

So much to our journalistic duties. The party took place that night at the Luxor club in down-town Cologne, where everyone celebrated in style. Apart from an appetising buffet, the PPP's had organised a few instruments just in case the present musicians felt the desperate need to play or if they fancied jamming a few old standards. More like 'Monsters Of Imperfection' if you ask me. They managed to play the worst version of 'Train Kept a'rollin' we'd ever heard in our lives, while Nazareth who were unexpected but not unwelcome guests, earned themselves the title of 'Monsters Of Emotion' with their brilliant blues improvisations. Scorpions guitarist Matthias Jabs even decided to pop in for a 'quickie', when he spontaneously grabbed a handy geetar. An evening of truly many memorable moments!

Basically all we could do was give the whole rave-up a ten out of ten *(that's a five out of five in the Soundcheck)* for brilliance and entertainment. It was such an all round success, that this 'Monsters Of Promotion' probably won't be the last.

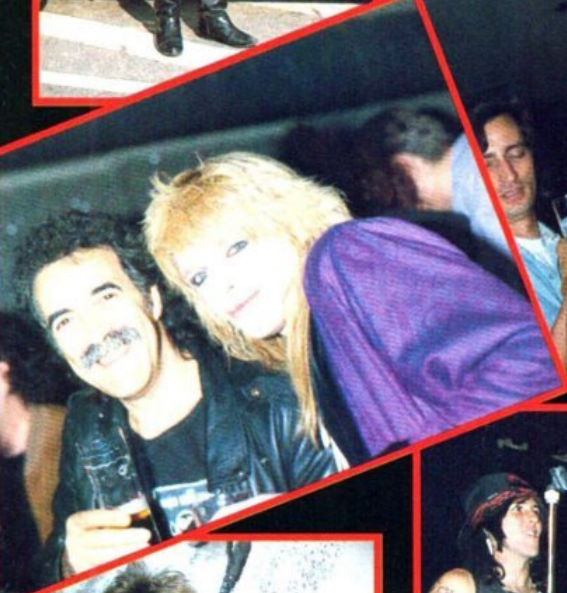
Phonogram executives and their signings

Mona Liza Overdrive

Gorky Park's Alex Belov

Unexpected guest -
Scorpions axeman Matthias Jabs

left: Idol and admirer - Mannie Charlton (Nazareth) and Michael Monroe



middle: Dan McCafferty (Nazareth) and Phil Lewis (L.A. Guns)

Trick or Treat?

downleft:
Switzerland's Steve Thomson

United Rock World - Americans (Tracii Guns, left), Swiss, Russians and Swedes together

Soundcheck

	average rating Ø	CHRIS WELCH	MARK DAY	REINHARD HARMS	JOHN DUKE	KAREN SEEKINGS	ANDY BRADSHAW	LIZ EVANS	LISA PRICE (Reader)	EDDIE NICHOLSON (Gunlaw)
THE ALMIGHTY Blood, Fire + Love	4.22	4	5	4	3	5	3	5	5	4
THUNDERHEAD Behind The Eight Ball	4.11	5	4	5	3	4	3	4	5	4
NUCLEAR ASSAULT	3.77	5	4	4	4	5	3	4	3	2
BLUE BLUD The Big Noise	3.66	4	3	4	3	4	4	4	3	4
A.S.a.P. Silver And Gold	3.44	4	2	4	2	3	5	3	4	4
YNGWIE MALMSTEEN Live	3.00	5	1	5	1	1	4	2	4	4
TREPONEM PAL Treponem Pal	3.00	3	3	3	3	3	3	3	3	3
WATCHTOWER Control And Resistance	2.88	4	3	3	3	3	3	2	2	3
TOXIK Think This	2.77	3	1	3	4	2	2	3	4	3
LOUDNESS Soldier Of Fortune	2.77	4	1	3	2	4	3	3	3	2
CANDLEMASS Tales Of Creation	2.66	4	3	2	3	2	2	3	3	2
HOWE II High Gear	2.33	5	1	2	1	1	3	2	3	3

[1] = Putrid [2] = Dodgy [3] = Not Bad [4] = Brilliant [5] = Utterly Incredible

SOUNDCHECK

Heigh ho for Soundcheck. We gathered around the gramophone and put the latest waxings on the turntable, having first sharpened the needles, and heated the valves. The first record, 'Blood, Fire and Love,' performed by that excellent group, The Almighty, caused a great outcry of approval among the assembled critics. *"Bravo,"* said Mark Day, awarding the maximum score of five points. He was supported by Liz Evans, who incidentally is off to Thailand shortly, to explore the far reaches of that mysterious land. We look forward to her reports on the local Thai glam rock groups, like Under Neath Wok. The Almighty won Soundcheck as it was awarded the maximum points, but was hotly pursued by Thunderhead with their first LP recording, 'Behind The Eight Ball' a band who are also keenly supported by many members of the staff, including even the feisty Herbert Schnitzel.

It has to be said that certain of us thought that Nuclear Assault's 'Handle With Care' was rather more significant, not to say important, in the scheme of rock ratings, but it was pipped at the post, by two bands who we can only agree deserve all the points they can get.

At this point we changed the needle, and wound up the gramophone to ensure the discs spun at their full speed, ever mindful of the need to keep Soundcheck at the maximum peak of efficiency.

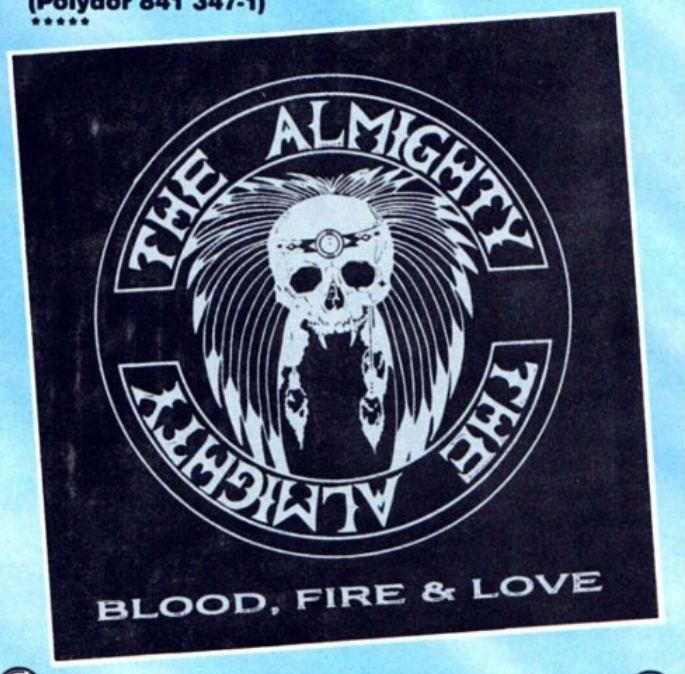
Onwards now (after a short break for raw cabbage sandwiches and a few pipefuls of tobacco), We have to say that the new album by Adrian Smith, 'A.S.A.P' raised a few eyebrows, and caused both Welch and Bradshaw to cry out *"This is good stuff and a lot different from Iron Maiden"*. Welch was even more enthusiastic about the Yngwie Malmsteen album, and later offered it a glowing review as well as a huge score of the maximum of five points. Only the curious reticence of John Duke and Karen Seekings resulted in the low rating. (*"Frankly its a scandal,"* confided the Malmsteen fan later. *"Karen and John...what do they know of fine music? All they listen to is absolute tripe. If you ask me, they are both crazy in the head"*.)

Be that as it may. what do you think of this issue's Soundcheck? We turn now to reader Ian Sprogget of New Malden, (not Iron Maiden), who wears an anorak and has a row of biros and a screwdriver in his top pocket. *"Oh, hello. Well I think it's been a super edition of Soundcheck. As you know I cut out and keep each issue and paste them in my scrap book, alongside the pictures of Lisa Dominique clad only in bra, panties, suspenders and stockings...."* Sprogget, stop this filth at once. This is a serious column, and we'll be back in a fortnight, with even more vital statistics!

WOLFGANG FLIEDERMAUS

BEST OF ALL

THE ALMIGHTY
'Blood, Fire And Love'
(Polydor 841 347-1)
*****



Just over half a year ago The Almighty didn't mean s*** to your average rock fan. For once, though, a meteoric rise into the public glare has been both valid and deserved. The band (a pair of Scots, an Irish rogue and an Englishman, both of whom have lived in Scotland for the past few years) have sweated through ill-matched support slots to half empty halls with Crimson Glory and chart rockers Gun, before graduating to more considered pairings with Wolfsbane and Horse (London). They've worked almost constantly, shoving the name and sound of The Almighty in the faces of the interested and the indifferent alike. It's a conviction born from the dead certainty that, unlike the vast majority of heavy hopefuls, The Almighty have *got it right*. And now, straight between the eyes, comes *the album*...

Like a bloody, burnt offering to the post-Guns 'N' Roses, post-Circus Of Power, born-again-AC/DC kids who've discarded glam trapping in favour of *haircare by Duckhams motor oil* and scorn any other form of clothing as a poor alternative to motorcycle leathers, 'Blood, Fire And Love' is deceptively simple in it's approach. Look beyond the apparent lack of sophistication and the grandeur of the noble savage shines through. The Almighty worship the purity of any guitar riff capable of decapitating heads. This is rock 'n' roll as practised by Iggy Pop, by Lemmy, by Angus 'n' Malcolm Young, by Ted Nugent. "Take him to Detroit", indeed...

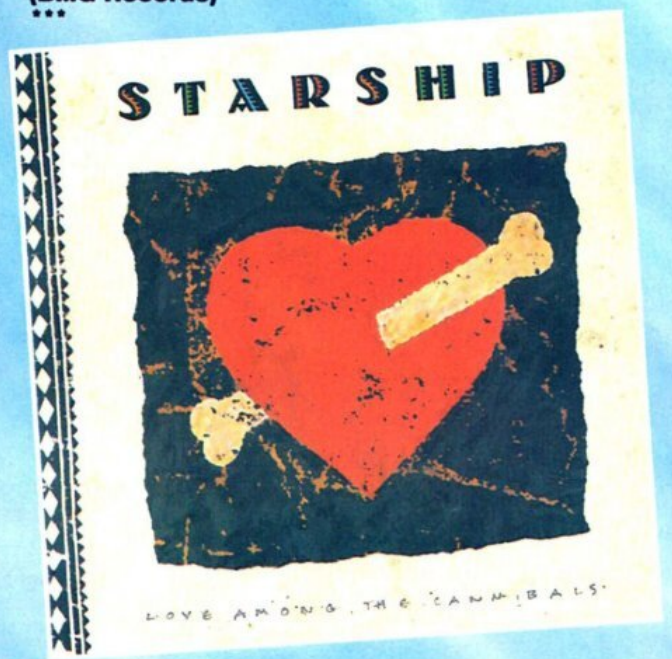
Aside from a few diversions into balladry (the title track) or Doors style stealth ('Wild And Wonderful', with its Jim Morrison style rap as centre piece), 'Blood, Fire And Love' concentrates on head shakin', low slung (but never laid back) riff rock. Lyrically it's *more songs about shagging*, to be blunt. Oh, and the overwhelming desire to scream "F*** you!" in the face of bosses, supposed superiors and any one else in a position to hassle.

In six months time, The Almighty will be a name you won't be able to ignore.

MARK DAY

SPECIAL TIP

STARSHIP
'Love Among The Cannibals'
(BMG Records)
***



With Jefferson Airplane reforming in the States and putting out an album of their own, I must admit I find this whole Starship/Airplane/Helicopter/Hovercraft etc. business highly confusing. But still, here we are at the end of the eighties with Starship who despite their many various name and line-up changes have produced an album which presumably aspires to duplicating the success of 'Knee Deep In The Hoopla' which contained the international smasheroonie 'Nothing's Gonna Stop Us Now' from the film 'Mannequin'.

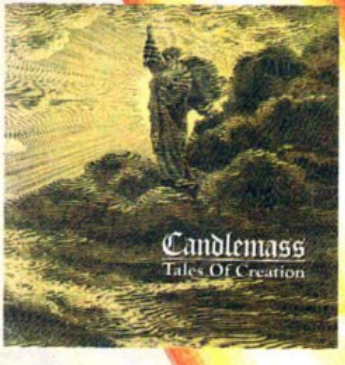
It all starts out nice enough with a very boppy 'The Burn' which contains lines like 'I fished love's kiss from the wishing well, wound up in Heaven, stayed around for Hell' which presumably is all very deep and meaningful. 'I Didn't Mean To Stay All Night' is remarkable if only because every time I listen it I can't help but hear Def Leppard's 'Love Bites' style backing vocals. This is so similar in tone that I was looking for a sleeve credit for Joe Elliot! (I didn't find one though which would probably have earned half a star at the very least.)

Mickey Thomas's vocals (and no, he did *not* play for Man. Utd or Chelsea!) are worthy of a mention because he does have a fine pair of lungs on him and a great range. The problem is that it is *all* well played and pretty faultless almost to the point of neutering any last vestiges of character. I like American rock music and although I been listening to the likes of Journey and Nightranger for many years, I still have not been able to put my finger on what makes good AOR and bad. There is such a fine dividing line. The new Bad English album for example crosses the line and scores a touchdown if only because of the track 'Heaven Is A Four Letter Word' a song which is so awesome I pay homage to it every time I pass my record collection.

I don't need Roget's Thesaurus to find a word to some this album up because my girlfriend summed it up when she chanced upon hearing it, "This is nice," she said, and that's exactly what it is. Nice. Not offensive, not raunchy, not even enough to mildly irritate you. Nice.

ANDY 'Don't Call Me Nice' BRADSHAW

LPs



CANDLEMASS
'Tales of Creation'
(MFN)
**

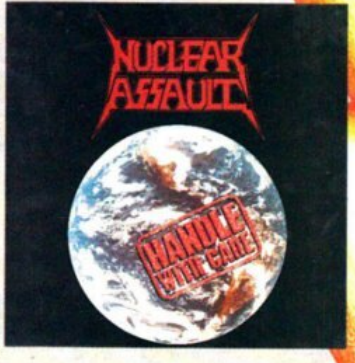
Not much has changed in the Candlemass camp. Dark rolling rhythms, riffs that wear a frown instead of a smile, various sound effects and the deranged screech of Messiah Marcolin urging everything onwards. To be honest 'Tales Of Creation' is a retrogressive step from its rather tasty predecessor, 'Ancient Dreams'. On that album Candlemass stopped off to pay their heartfelt respects to early Sabbath, whereas on this latest effort they seem to be regurgitating the sort of dirge that wouldn't have made it even as filler onto any of the first four Sabbath outings. Somewhere along the line the band have lost the fire and spirit that enthused the best material from 'Ancient Dreams' and what you have left are ten songs that with little or no exception all plod along aimlessly groaning under their own weight. The longer tracks like 'Under The Oak' and 'At The Edge Of Heaven' suffer especially with a lamentable lack of musical ingenuity. Yet in many ways the dearth of progression will mean that any proud owner of their last two LP's will probably find much in 'Tales Of Creation' to deepen his darkest and most prized depression. Yet I desperately miss the structural dynamics which made 'Nightfall' and 'Ancient Dreams' worthwhile listening experiences and on 'Tales Of Creation' it's a great shame that the fine riffing of Lars Johansson is reduced to flowing through sluggish structural tributaries and ends up stagnating in pools of unimaginative repetition. The only occasion on which the band do decide to speed matters up, as on the final track of side one 'Into The Unfathomed Tower', comes in the format of an aimless instrumental. Most of the tracks on 'Tales Of Creation' are pretty much interchangeable and in many ways the band seems to have come up against a musical brick wall. But then it's a crazy old world, isn't it?

INCREASINGLY HORNY TOAD

TOXIK
'Think This'
(Roadrunner)
****

Perhaps it was fate, or the order in which I decided to review the albums, that the new Toxik offering should follow hard on the heels of Watchtower's debut. You see this IS a band that manages to indulge in the format of experimental and extreme thrash but link it to powerful, well structured songs. 'Think This' is Toxik's second album following up last years highly acclaimed 'World Circus', and one which boasts two new members, Charles Sabin vocals and John Donnely rhythm guitar. Suffice it so say that their second album delivers goods that the first only hinted at. From the haunting Greensleeves intro to the title track you know this ain't going to be an ordinary run of the mill thrash experience. Toxik have the awareness to build their experimental forays around solid edifices of condensed power. In this respect they remind me of the mighty Hades with the only quibbles the occasional over indulgent and quite gratuitous soloing from whoever the lead guitarist happens to be, and the grating high pitched dramatics of vocalist Sabin. Apart from that there is little to fault. In fact at their VERY best, and taking into consideration that 'Think This' is a loose concept affair based on the effect the media has on culture, Toxik remind me of a thrashier Queensryche. There is no higher praise. Fast, extreme thrash that is willing to experiment and throw in all manner of off the wall seizures, Toxik effortlessly run the gamut from the rather complicated antics of 'Machine Dream' to the amazing chorus cresting 'Black And White', to the insane power of 'Spontaneous', to the almost epic quality of 'There Stood The Fence'. The latter track contains an evocative melodic intro that the band have the guts to stay with and as a song it therefore manages to infiltrate a commercial angle not normally considered by thrash. But then this is not a normal thrash band. This is a breath of invigorating and innovative air. Toxik have the potential to become important.

JOHN DUKE



NUCLEAR ASSAULT
'Handle With Care'
(Under One Flag/Flag 35)
****

In which 'The 'Salties' add their not inconsiderable weight to the enviromentalists cause with dire warnings about the consequences of allowing the planet to literally disintegrate under our feet.
Lyrically this album addressed it's chosen subjects *(racism, environmental damage, vivisection, drug abuse, police harassment, oppression)* with a directness rare in the often fanciful world of Thrash. There is thankfully none of the *''Tanks are rolling''* style pseudo-anti-war garbage that normally emphasises the schoolboy violence fetish of your average Thrash band more than anything else. But then again, we've learned to expect a little more intelligence from the 'Salties, have we not?
If Dan Lilker's increasing fascination with hyper-fast/hyper-heavy U.K. Hardcore *(witness his Carcass t-shirt on the sleeve)* has rubbed off on the packaging style of the album, it hasn't resulted in the band evolving into an Extreme 'Sault Terror hybrid musically. The production by Randy Burns *(who also handled last year's 'Survive' album)*, gives the instruments more room to breathe than ever before, particularly the drums of Glenn Evans, which tumble around the mix in quite devastating fashion.
From 'New Song', a brutal mosher, on in, 'Handle With Care' is a subtle refinement of the by now familiar 'Salties style, there's no radical departure from well trod territory on offer, simply the promise that the band are running on four wheel drive and better hiking boots this time around.
As regular visitors to our shores and supporters of the U.K. scene, Nuclear Assault are almost an honorary U.K. band by now. Maybe that's why the band are so in tune with the moving tide towards 'green' awareness. However it's worked out they can't be faulted on ethics or music with this release.

MARK DAY

TREPONEM PAL
'Treponem Pal'
(Roadrunner)
***

Whatever its sexual/literal connotations this eponymous debut is ice cold industrial angst. Reverberating bass, flayed strips of penetrating guitar gouged across a gutteral French rasp and a back-beat that sounds as if it were recorded in a disused hanger somewhere off the M4. In many ways the sort of weird rock you would expect to come out of France. Hard, disillusioned, forced, suspicious and undeniably aggressive. It is Metal as in a hard object brought into sharp contact with your face - and it HURTS. Musically Treponem Pal are about insensitive rock riffs that gnaw on tenuous, unfeeling lead refrains, but it can be quite powerful, even moving, as on 'Embodiment Of Frustration'. Here we have a momentarily slow moving piece of Parisian doom that for some reason has the refrain to 'Black Sabbath' hanging fire at the beginning. Then there is the thrash bombast of 'The Prettiest Star' and the totally disturbing, clinical discussion and execution *(literally)* of 'Soft Mouth Vagina'. Raucous off key industrial rock music that has the bleakest set of credentials I've come across since Joy Division. Every track is an assault on the senses and almost on the expectations, caustic thrustings that are always looking for the soft underbelly. If you thought French rock was merely a question of Trust and Plastic Bertie missing his connection, think again. This is undoubtedly real, undoubtedly pissed off, and all the better for it.

JOHN DUKE

'WATCHTOWER'
'Control And Resistance'
(Noise)
**

Watchtower hail from Texas and are into taking chances. This is thrash with techno yearnings. Unfortunately the singer has the kind of pretentious *"I've got a very irritating scream and I know it"* set of vocal cords which bugs the hell out of me, especially in thrash. But forgetting/forgiving that, Watchtower from the very beginning of the album, *('Instruments Of Random Murder')* with its funk bass interludes and guitar hero antics, suffer from attempting to push everything into one tiny musical boat that ends up far too cluttered and wallowing under its own pretensions. Trying to follow one consistent musical thread in the multifarious web that is a Watchtower song, is well nigh impossible. Everything is always changing - rhythms, structure, tempo, and there simply isn't enough straight down the line rock and roll. At times they come close as on 'Fall Of Reason' which actually boasts an untouched metal riff but it's still striding out across a rhythm section that exhibits as much sustained regularity as a cardiac arrest. I prefer verse, bridge, verse, chorus, exciting solo sort of stuff, and I can only takes these experimental forays if the songs are strong enough to withstand them, and with a few exceptions this does not apply to Watchtower. I honestly believe the band have too many influences directed into too many avenues. Technically you can't fault the guys but the undoubted expertise of their playing as yet is not matched by the songwriting. They need some riff hooks on which I can hang my interest. Watchtower have attempted to shoehorn outdated structures *(King Crimson twisting lead solos, jazz fusion and Rush melodies)* into a thrash format and intensity. Such diverse concoctions do not make for easy bedfellows and will take time kicking into shape. Having said all that the actual emergence and development of a band like Watchtower is a healthy sign because thrash needs to be able to encapsulate such phenomena even if the odd brain dead critic cannot. A truly complicated album that if you are into techno extreme thrash could be for you.

JOHN DUKE

THUNDERHEAD
'Behind The Eight Ball'
(Legacy Records advance tape)
****

Take all your preconceptions about German bands, all the stuff about nasal vocals and Accept style twin-guitar synchronisation and banal lyrics and dumber than dumb stage costumes, take all of that stuff and throw it all to one side for a minute.

Thunderhead are the first dirtball, scumbag band out of Germany since, hell, I don't know when. 'Behind The Eightball' rumbles like the New York subway train on the sleeve and there's not a pseudo-Scorpions style riff in sight.

Of course having American frontman Ted Bullet, a nutter of the first order, makes a difference, with a voice somewhere between a more ravaged, throaty Paul Stanley and Montrose era Sammy Hagar you're not going to mistake them for U.D.O. or Warlock. But it goes further than that, the howlin' guitars, all ragged edges and wailing feedback, are like nothing else you'll here out of Germany.

Tracks like 'Open All Night' and 'Ready To Roll' just take the Kiss comparisons further, either could be a track from any recent Kiss album dragged through the mud a little, while 'Take It To The Highway' would fit snugly on Y&T's 'Black Tiger' album. The cards are clearly on the table as far as influences go, classic U.S. power rock, the likes of which hasn't really been heard since the aforementioned Y&T started listening to the people at their record companies and stopped making records like 'Earthshaker' and 'Black Tiger'.

''Thunderhead literally pulverise all your preconceptions about German bands into the dust, so check out 'Behind The Eight Ball' and keep an eye out for these scumbags on their upcoming tour with Motorhead. They're possibly the best band to open for Motorhead, anywhere, since the superb Sword from Canada, and certainly the best thing to emerge from the land of Sauerkraut since Furstenberg Export lager.

MARK DAY

BLUE BLUD
'The Big Noise'
(Music For Nations MFN 93)
***

Blue Blud are, of course, perpetrators of the 'Liquor And Poker' E.P., a title that scores highly on the Viz Comic cheeky sexual innuendo monitor. Sadly their sense of humour seems to have evaporated at the same rate that their 'potential-teen-sex-god' factor has increased. For all their crushingly perfect good looks *(particularly those of the the finely chiselled adonis that is vocalist Phil Cane)*, Blue Blud are no more and no less than an adequate melodic rock band, sadly adrift in the tidal wave of harder, faster and more aggressive crop of bands who're dominating the tail end of '89 *(see The Almighty, Horse (London)*, Wolfsbane et al).

It's not even as if they beat the likes of Little Angels, Midnight Blue or The Grip at their own game. They're just so, well, inconsequential really. Occasionally a Bon Jovi fixation reveals itself *('Love Grows Wild', or the New Jersey accent affected on the intro to 'One More Night')*, but they're no serious rivals to the Jersey Syndicate.

On the plus side they apparently acquitted themselves with honour supporting the more effervescent Tigertailz, considering that their material was entirely unfamiliar to the 'Tailz audience, and 'Never Rains In England' displays a level of maturity lacking in most of the bands working in this area. The muscular rock of 'Secret Lover' raises a smile and previous single 'Running Back' displays a vague knowledge of what it takes to turn heads and punch holes through people's indifference, but as a whole 'The Big Noise' isn't an album that I could see people mugging old ladies of their pensions to raise the purchase price of.

It has to be said that they've got the image down almost perfectly, and they're *almost* radio compatible, but if Blue Blud have it in them to rampage their way into the hearts of the rock fans of the nation, the evidence isn't entirely apparent here.

MARK DAY

HOWE II
'High Gear'
(Roadrunner)
****

Sometimes, just sometimes, you grab an earful of hot wax that simply blows the back of your head off. Howe II is the band formed by ace guitar whizz kid Greg Howe, along with his brother Al on vocals, and a neat step on from Greg's debut this is too! *(Or should that be II...)*. 'High Gear' opens with the title track: and gives a good idea of what the rest of the album is all about - an almost jazzy beginning ploughs straight into a monster riff, over which Al lays a quite intriguing vocal. The guy has a very distinctive voice - somewhere between Diamond Dave Lee Roth and the bluesier elements of Dave Coverdale. Couple that up with one of the hottest new axemen on the scene, and you get a band that really can motor along with the best. Obviously, with an album that follows on from a guitar showcase, there has to be a certain emphasis on the fretworks on offer, but happily, the balance between presenting songs, and presenting a celebration of Greg's necking skills is well done, and the result is a cleverly produced frame on which both the brothers can hang their considerable skills.

Greg Howe has enjoyed a meteoric rise to success, starting with a small features in various guitar magazines in the U.S. in the early part of 1988, and the album 'Greg Howe' was released later that year. It featured the instrumental works of the man, with a little help from the likes of Billy Sheehan. The critical acclaim with which that LP was received was also tinged with a curious element - summed up by the phrase 'Nice songs...but where are the words?'. Now the words have arrived, Greg having found the right vocals pretty damn close to home! Ranging from the title tracks rampant jazz/fusion/rock elements, the rest of the LP lines up in good form, with a fair dose of the blues, some quite extraordinary speed rock, and more hooks than a fishes mouth. My personal favourite is the tritely titled 'Don't Let The Sloe Gin Order The Wine', followed closely by the steamin' great riffs that make up 'Social Fever' - both of them clipped down to the minimum, leaving a stark rhythm section to backdrop the Bros II doing their thing out front.

Greg cites as his greatest influence one Edward Van Halen, but in some ways, I would say that Howe has developed on again from Eddie's style, and his sheer speed and feel for melody added

* Putrid
* * Dodgy
* * * Not Bad
* * * * Brilliant
* * * * * Incredible

to a flawless technical delivery make this an album that guitarists can drool over, and which is also accessible enough for non musos to get into.
So, for those who enjoyed Greg Howe but wanted to hear him in a band format, this is it. For those who have never heard of Greg Howe, Al Howe or Howe II, this is also it.

TIM OAKES

A.S.a.P (Adrian Smith and Project)
'Silver And Gold'
(EMI Advance Tape)
*****

What on Earth need Adrian Smith continue with Iron Maiden for if he can come up with product of this quality? Before Maiden fans start reaching for their pens to give my ear'oles a bashing, you really have got to check this out!
The first track on this album, 'The Lion', pulls no punches whatsoever and provides an impressive *(to say the least)* ball crunching vehicle for the band to open up and rock out. Nobody told me that Adrian Smith could sing like this! This voice would be promoted in its own right in any other band which leaves me wondering why he has never *seriously* pushed it before. The production *(by Stephan Stewart-Short)* is immaculate and in no uncertain terms massive. I have admittedly become rather stale where Iron Maiden are concerned and with the exception of the occasional single like the classic 'Can I Play With Madness' feel that they are painting themselves into a corner with increasingly overblown epics. This is why I am so pleasantly surprised with this. Solo projects are infamous for being bland flexings of egos in an attempt to show the world another side of the star in question's nature normally in the form of some arty-farty concept album. Adrian Smith has not done this and produced an album with fine songs such as the title track 'Silver And Gold' with banks of strings and solos which dive and swoop in melodic ecstasy. It is no surprise that this song has been selected for the first single off the album.
Maiden moshers rushing out to buy this expecting it to sound like a regurgitated 'Powerslave' or 'Seventh Son' should beware. It doesn't. Not even remotely. This is more in the vein of *powerful* melodic rock, even, dare I say it , vaguely American!
The band features former Urchins compatriots, guitarists Dave Colwell and Andy Barnet together with Zak Starkey on drums, Robin Clayton on bass, Richard Young on keyboards and sounds like a band which has been together for years. 'You Could Be King' is has a really summery feel to it with a 'Hollywood Nights' groove and could I feel be a candidate for another single.
The last track on Side One is 'After The Storm' which is an intricate beauty of a song which insinuates its way into your consciousness with swirling mists of keyboards before the drums and bass kick in with a light tension building groove under Smith's vocals. The verses empty out but end with a killer guitar riff for the choruses. I had to smile though at some of the timing changes which at one or two points reminded me of Fish-era Marillion. The similarity ends though with some crunching guitars and again brilliant soloing. This although an epic song doesn't overstay its welcome, the fine line between entertainment and pomp judged perfectly in the favour of the former rather than the latter.
Flip the tape over and oh boy, what a treat, a real stomper of a song with 'Misunderstood' and by this time I'm starting to wonder when this album going to let me down with a filler track. Well that's just me being an old cynic because 'Kids Gone Astray' is a great melodic rocker with a great chorus and feel. Feel is something this album has in EEC butter mountain type proportions and could definitely show some of the American bands a thing or two.
By now I'm starting to feel like a child in a toy-shop with a million quid to spend because 'Fallen Heroes' is just plain excellent, massive guitars and well, you know the rest. Are you getting the picture yet? Do I even need to mention the last two tracks 'Wishing Your Life Away' and 'Blood On The Ocean'? They are more of the same without being samey, both high quality immensely accessible songs with great arrangements.
If this were an unsigned band I would be foretelling great things, you know world domination etc.. If this band and material doesn't go out on the road then we are truly being deprived.
Possibly the best album I've heard all year.

ANDY BRADSHAW

YNGWIE MALMSTEEN
'Live In Leningrad'
(Polydor 839 7261)
****

"You stab a knife in my back....you think you're clever...but now you're insane!" So perish all backstabbers, according to the works of mighty Yngwie and his merry cohort singer Joe Lynn Turner. Their combined power adds blazing menacing to the shouting 'Liar' that kicks off this blitzing powerhouse 'live' album. And the battle rages on with 'Queen In Love' which has some of the finest lead axe work I've heard in several rotations of the galaxy. I often hear prejudiced comments about Yngwie. I find him a perfectly reasonable fellow who buys his round and chats in amiable fashion. So what's all this anti-Malmsteen stuff about? Ah got it, he's good looking, an expert player and not afraid to let the public into the secret. According to the League Of Jealous Fiends *(who attempt to control society)* he must therefore be expunged. According to my rival Confederation Of Fair Minded Geezers, Yngwie must be encouraged to unleash his talents and play for all his worth for as long as he likes. He is a creative artist. He cannot be expected to behave according to the confines of bourgeois behaviour.
He certainly offers some blazing guitar work throughout this concert recorded in Russia. Joe to sing without being drowned out even during the fastest numbers like the exciting 'Deja Vu'. When Malmsteen wants to cut loose and romp around the chords on this showcase number, he does so with all the chops most bedroom mirror guitarists would give their bound back issues of Metal Hammer for. *(A great sacrifice!)*.
What impresses me about his playing is that he's in complete control of the guitar. He can play flip off fast phrases, then drop away, while maintaining the same accurate fingering. There's no scratchy strings or accidental feedback, no fumbled notes, no loss of concentration or loss of improvisational logic. Listen to his solo introduction to 'Far Beyond The Sun.' It's state of the art playing that is both moving and tasteful, as he makes the instrument sing. Rock opera indeed!
The recording quality is brilliant with a fine 'live' drum sound, excellent separation, so you can hear double bass drums roar and the bass grumble a counterpoint to Yngwie's flights of fancy on 'Heaven Tonight.' The Russian fans were indeed privileged to hear Malmsteen and friends cooking. There are elements of Jan Akkerman and Gary Moore in the young Swede's playing, but he is genuinely his own man, with a rare command of the instrument and lightning mental reflexes beautifully displayed in the 'battle' with the keyboards, as they swap four bar phrases. Other high lights include his 'Blues Guitar Solo,' and Hendrix' 'Spanish Castle Magic.'
This is rock performance at its most satisfying and is recommended to anyone with an ear for sheer musicianship.

CHRIS WELCH

ROLLING STONES
'Steel Wheels'
(CBS)
*****

Good old Keith Richard gets stuck in with some pumping guitar right away on this welcome album from rock's most celebrated mavericks. 'Sad Sad Sad' is the opening cut but they sound anything BUT sad as the sprightly young rockers get off on the good vibes of being back together again. This is the best album they've done in ages, well okay, it's the ONLY album they've done in ages! But you know what I mean. It's much better than the rather lame mid-Eighties sets like 'Tattoo You.' It certainly good to hear Mick Jagger shouting away over the crisp Charlie Watts drum beat and Keith and Ronnie's wailing guitar. There's still a touch of the old Martha and the Vandella's about 'Mixed Emotions' which jams away but with greater clarity and precision than was observed during the Stones' lotus years. Mick sings with less reliance on vocal gimmicks and has dropped that high note Curtis Mayfield falsetto style. The music has some nice touches of jazz improvisation, notable on the hypnotic 'Terrifying', which gets into a big city night time groove. Yes it's all a million miles from heavy metal, but this band were the source of so much that has followed, that they should be treated with respect, especially when they take the care to produce a good album, and don't just coast on their fame or cross their fingers and trust to luck. In fact they good get pretty rock on such cuts as 'Hold On To Your Hat' where Ron Wood plays bass guitar and Keith gets stuck into some raving axe work, and it's all in tune!
'Hearts For Sale' has an old time blues feel, while 'Blinded By Love' is more country style and has Mick singing in that timeless way that brings back many memories of past ages of rock. 'Rock And A Hard Place's is more meaty,and shows how the Stone's rhythm section has tightened up and modernised. Dig Bill's nifty disco bass lick! The Kick Horns add a crisp drive and tonal range to make this one of the Stone's most sophisticated performances. They have certainly gone for a lot of variety in choosing the material. Keith sings lead on 'Can't Be Seen' and sings with calm authority, including the memorable line 'Oh shit!'.
So this ain't Mötley Crüe and it ain't Guns n'Roses. But it is a band with a vast history that could wear them down, if they didn't have that spark of humour and need to play that motivated such bands in the first place.

CHRIS WELCH

LOUDNESS
'Soldier Of Fortune'
(Atco Records)
***

Loudness are probably the best of the Japanese heavy rock bands. I had a soft spot for Vow Wow but anything beyond 'Hurricane' left me cold. Loudness on the other hand have produced some ace moments in Far Eastern riff crunching with some great moments notably 'Thunder In The East' which I remember shaking dandruff to in great earnest a few years back.

Loudness were also responsible for one of the most efficient 'blow'em off the stage' jobs I have ever seen, when they supported Saxon at Hammersmith. The standards of musicianship were to say the least breathtaking even if the pronunciation in the inter-song banter was a parody of itself. Saxon couldn't compete on these terms and looked a little rusty even though they were armed with 'Wheels Of Steel' and its ilk.

OK this is not a live review, it is in fact more of a good news bad news story. The good news is that the musicianship is still brilliant particularly on 'Running For Cover' and 'Faces In The Fire' with some bass playing by Masayoshi Yamashita which makes Billy Sheehan look mortal! These two tracks however are also *(with the possible additions of 'Soldier Of Fortune' and 'Demon Disease')* the best on the album.

Where has it all gone wrong then for Loudness? Do you want a list? They have singularly failed to evolve at all, in fact if anything they have picked up a few annoying habits along the way, the worst of which being the development of an uncanny duplication of Iron Maiden sounding choruses. In fact it's a case of all the bells, whistles, lights, flashes and bangs but no rock'n'roll, you know ROCK'N'F**KIN ROLL!!! Rock'n'roll is not this clinical. This is sex with a condom on, dirty dancing with no pelvic thrusts. There is almost laser beam precision in the guitar solos, instrumental stops which stop so abruptly they fling you through the windscreen. We are talking serious precision analysis of the component parts of metal, taking them, reassembling them and producing an immaculate reproduction of a heavy metal band.

I refuse outright to comment on the lyrics because it would after all this be unfair to express for example my irritation of hearing 'together' and 'forever' paired again! This is not Rick Astley for Heaven's sake! I know that English is not their first language but if you are going to come up with English lyrics you have to compete on equal terms with other English speaking bands.

Despite all of this the tracks I mentioned above are worth listening to if only because the musicianship *is* excellent. The sad thing about all this is that I actually *like* the band, but wish someone would give them a pointer to how to survive what is going to be a very competitive decade, the Nineties.

ANDY BRADSHAW

DAN REED NETWORK
'Slam'
(Phonogram Advance Tape)
*****

Last year the Dan Reed Network rocked London to a standstill when they funked metal at the Marquee. On vinyl they did just as good with album number one and songs made for dancing such as 'Get To You' and 'Ritual'. And now the leaves are drifting from the trees once again, comfort arrives in the form of the Network's second release, 'Slam', an undeniably special and unnervingly personal fusion of tunes so tender and so poignant and riffs that tear holes through your head. Dan Reed has stars in his eyes, he understands the depth of romance, he is permanently in love with the world, although he recognises its sorrows. Forging glowing acoustic strains with soft words on 'Lover', then hitting hard with the metal attack of tracks like 'Make It Easy' and the political conscience of 'Slam' shows how many tricks this band can enchant with. Brian James, on guitar, is certainly a master of his task. He grinds and grates, bites with one note, soothes with the next, a perfect display of pleasure and pain, while pure bass funk gets pushed out by Melvin Brannon the second, anchoring with a pounding groove. The marriage of fearsome, energising tirades with itchy dance rhythms, is one made in heaven, something less obvious than the evangelical anger of Living Colour, but just as necessary simply by being, the Network are still saying, look, black kids dig rock too - and here's a different edge for everyone to swing on. Good, good news.

A slither of social awareness combined with a sexual one means this band can place the current single, 'Tiger In A Dress', a song about the dangers of certain women, next to 'Rainbow Child', a rippling, airy number delighting in the wonder of someone more innocent than a cat. People and emotions, cultural issues and love pop up side by side, although love snatches the most space. Apart from 'Slam', every track here deals with it in some form or other, the steamiest being the sheer sex of 'Doin' The Love Thing' a power filled tight and taut rocker with pointed teeth and an instinctual beat and the softest being the nearly sentimental 'Stronger Than Steel' which oozes like liquid candy. This isn't sickly enough to rot your teeth though, it'll simply smooth your palate. With Nile Rodgers on production *(one time guitarist with American disco masters Chique - or is that Chic??!)* the sound is fresh and inspirational. The Dan Reed Network have dared to choose their own way, and it's a path shining with brilliance. A step on from the last album, no doubt a link with the next, 'Slam' should belong in your record collection, whether you listen to Van Halen or Prince. So buy it.

LIZ EVANS

MOTÖRHEAD
'Blitzkrieg On Birmingham 77'
(Receiver Records)
**

ATOMIC ROOSTER
'Devil's Answer'
(Receiver Records)
***

Unearthing live tapes from the dim and distant past can be a voyage of great discovery - producing classic concerts of yesteryear to hear and enjoy long after the event is but a memory. Not this one. Motorhead have a fine reputation as a live act, starting with their seminal on stage mayhem of the mid 1970s, and running right through to today. Lemmy & Co deliver a mighty stage presence, and lashings of volume, death defying speeds, and the usual aural armageddon, don't they? SURE THEY DO, but trying to make sense of the sonic soup that belched out of my speakers as I played this was damn near impossible. The album opens with 'Motorhead', which, after Lemmy has said his welcoming intro, lurches into that fine track with all the high fidelity of listening to a pneumatic drill through a length of toilet pipe. Live mixes can be a problem, what with various noises, bum notes and possible poor delivery by the musicians concerned. Whether this is the case with 'Blitzkrieg Birmingham 77' I have absolutely no idea. The entire LP is a wall of distortion, broken only by the occasional drum roll or bass thud that manages to break through the fuzz and make it to your ears. I can honestly say I have heard far better bootlegs that this - most of them recorded in mono from the sweaty armpit of one the Motorheadbangers.

If I may be so bold, perhaps the record company would take a suggestion for an alternative marketing campaign for this album...something along the lines of: "You too can experience the true feeling of being in a hall while the mighty Motorhead punch a poor unsuspecting PA to within inches of it's life. Hear the speakers giving way, relive the true hell of putting your head into the bass bins..." etcetera. For truly dedicated collectors, or indeed anyone still alive who was at the Brum concert, this will be viewed as a nice addition to the coveted vinyl or a souvenir of the show. For the rest of us...this really is a B class release, despite what the glossy cover might suggest.

Atomic Rooster were one of the most original of the very early rock bands to emerge in the 1960s. Led by keyboard wizard Vincent Crane, the band released a string of semi successful LPs, and had a couple of top singles hits *(notably 'Tomorrow Night' and 'Devils Answer' both of which are on this compilation)*. But, as a reflective history of the triumphs of A.R., 'Devil's Answer' does point to the highlights of two LPs and the obvious hits, but misses out on almost all the later material. But, with four sides to blast through, the memories flood back. Vincent, fingers rattling up and down the keyboards, was a superb musician, and his writing, especially oj anthems like 'Banstead' and 'Head In The Sky' beggar comparison. Quirky, and quite often strange, the band petered out in the early 1980s, with a final *(unsuccessful)* album on Towerbell Records. Disjointed though this collection is, it does give a basic introduction to historical headbangers seeking out the origins of modern rock.

For me, this album is tinged with sadness. Despite the line in the sleeve notes here: 'And just to bring things full circle, Vincent Crane has just played a concert with Arthur Brown, and the pair are considering further collaborations.'...it must have escaped the writers attention that Vincent passed away some months ago, and therefore, any collaborations are likely to be rather tedious. In Vincent's memory, I'll leave you with a favourite line of his... 'Rock? It makes good cakes, doesn't it?' In your case, Vin, it always will.

TIM OAKES

VARIOUS ARTISTS
'A Taste Of Armageddon'
(Master Records Blue Beat)
***

Buster Bloodvessel, previous King of many a loony toon seems to have decided to branch out into metal in an attempt to bring together the ten most promising British unsigned acts *(He's also an Arsenal supporter, but we won't hold that against him!)*.

As usual this sort of album is hit and miss, and it depends on your personal taste as to which bands you think deserve to be signed.

We expected non-stop, out and out thrash, this isn't the case though, as a lot of this is really just standard mid-paced metal.

The most outstanding bands, we agreed, are Metal Messiah and Resentment.

M.M's 'Honour Among Thieves' is by far the best produced and professionally played track on offer. This truly is a THRASH song, played with energy and commitment, very much Anthrax, and aggressive like Exodus. They must

LPs

be signed despite the Beano-esque name - change it!
The intro to Resentments track is so long you would swear it was an instrumental. However, the vocalist turns up to put in an adequately nasty vocal line to the music that's reminiscent of Flotsam.
As for the rest, there was a difference of opinion, but we'll attempt to give you a rough idea.
Treason with 'Path Of No Return' shows promise as thoughtful thrash, a little redolent of Megadeth, but retaining a British sound. Deviant's track is fairly generic, crap really! Snyper aren't bad despite unimaginative lyrics, and maybe need to speed up to suit their vocalists harsh tones.
First Blood are another Megadethy style combo who moved us to uncertainty. Arbitrator cause the first big love/hate debate - lame production? Lame vocals? Or in fact pretty damn good? Wreckage's 'Dogs Of War' is standard metal, but that's not a complaint. Warpspeed, again cause disagreement, based around the most bizarre style of playing on the L.P., with funky rhythms a la Death Angel, which interested one but left the other cold.
This brings us to Purgatory *(not literally!)*. 'Warning Factions', the closing track, has a pretty good sound, though fairly typical thrash, but we're afraid to say it ends before we can decide what we think.
As an exhibition of what British talent there is, this L.P. succeeds in at least four cases in showing who the future frontrunners may be. However, in the wake of recent signings of a few very overrated bands, we're sure there'll be some one stupid enough to sign all ten.

DRUNK'N'DISORDERLY

KIM MITCHELL
'Rockland'
(Atlantic 781 963 - 1)
****

The press blurbs for this, Kim's third album describes him as 'Cult Canadian singer/rock guitarist'. Cult is the word here, as in not particularly famous, but with a faithful following. One of us had already heard of him, and liked what he heard, but never actually been moved to go and buy the LPs.
The first couple of tracks seem slower than expected, but it's prime North America style soulful AOR, and he does it so well. Actually Mitchell's guitar playing reminds you at times of that other Canuck six stringer Alex Lifeson, never imposing or overblown, but incisive and intelligent.
'Rock'N'Roll Duty' comes on like Van Halen at first but is, like its title, soon forgotten. Back to the smoochy stuff and 'Tangle of Love' is up next. Similar in feel to Don Henley, it's easily the best track so far. Mention must also go to sole lyric writer Pye Dubois, who is at times excellent *(for AOR)*, but then again at others like said 'Rock'N'Roll Duty', rather lacking.
Side one ends on another strong track 'Mood Street' - Nightranger R.I.P. anyone? A story of one man and his 'soundproof room on wheels', where he 'drifts and dreams' - that's his car in a traffic jam to you! Skipping the slightly repetitive 'The Crossroads', things get interesting again on 'Expedition Sailor' which again sounds like a cross between Rush and Henley, with its unusual drum and keyboard patterns with a laid back melody and Kim's soothing vocals.
'O Mercy Louise' is a swingling little number, and some damn fine guitar licks again, a single perhaps?
There's no great changes of direction on the stuff we haven't mentioned, and we do think this album will grow on us *(poor thing!)* if we give it a chance, despite a few over repetitive chorus!
Well above average AOR release, and we're not big fans really, so that must be a recommendation. A speculative four stars, just.

DRUNK'N'DISORDERLY

CITRON
'Radegast'
(Zyxmetallic - ZM101 4 1)
***

What an odd name! We think the band are Czechs, but in French citron means 'lemon', not exactly Megadeth is it! What this decidedly dated looking bunch of guys are offering is, we think, a concept album, as four of the nine cuts have the word Radegast in them, though without a lyric sheet it's hard to judge.
Looking at the bands leopard print and stripey spandex *(one of our pet hates)* you're led to expect tired old NWOBHM gallops. Well Citron do operate in this field, but they appear to mean it, as there is more verve and purpose in their attack than you would imagine. Most of the numbers are in the midpaced Maiden/Helloween, real metal bracket.
However, Citron have neither the loyal fan following of Maiden, to let them get away with this sound commercially, or the energy and wackiness of the 'weenies' to make it fun again. It's all done very competently though, and they have got a creditable production job out of Jan Nemec at M/Homes Sound Studio.
Memorable moments? Well the stolen Dio riff of the third track, which is strangely titled 'Mean Hunting Dwarf' - a Ronnie tribute perhaps?! Or how about 'Radegast And The Beauty' which reminds you of King Diamond for some sad reason. It all becomes tiresome unfortunately by about halfway through the L.P.
Destined to die a *(quiet)* death. A lucky three stars.

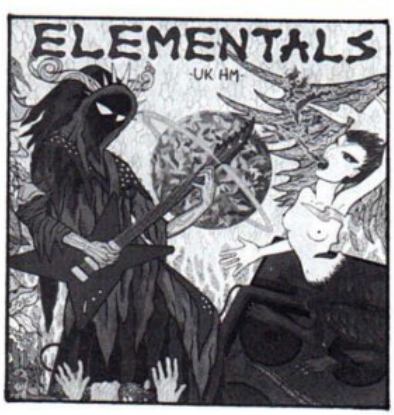
DRUNK'N'DISORDERLY

INTRUDER
'A Higher Form Of Killing'
(Roadracer Records RO94521)
****

It is not, sadly, that often that we receive a thrash album from a band we're unfamiliar with, that we actually look forward to hearing. This one though, caught our eye for some reason, everything about it just said 'I'm better than them, believe me'. And surprise, surprise the voice was right.
Don't get us wrong, Road Racer haven't found anything to topple the big four, but what they have done is sign a band with ideas, somewhat lacking in the scene of late. Style wise they remind us of the cruelly underrated Flotsam And Jetsam, though James Hamilton can't match F&J's Erik AK in the vocal stakes. In fact during the chorus' he at times sounds more like a less strained H of Harrogate's finest, Acid Reign.
Highlights? Well, 'Second Chance' is the most captivating self penned number on the A side. This side's honours inevitably though are stolen by closer *'(I'm Not Your)* Stepping Stone'. Intruder are treating on dangerous ground here we thought, with us being BIG Monkees fans but luckily the band do the song credit, and its quite wonderful, all moshed up - wonder if they do the silly walk live?
Side two kicks in hard with 'Killing Winds', a real goodie with typically socially aware lyrics, and sounding like a deranged hybrid of Overkill and Megadeth - strong stuff. And now the clincher, can Intruder pull off the big seven minute plus number. Well it's not up there with 'Disposable Heroes' but the track 'The Sentence Is Death' is O.K. none the less.
Charging in next is the chant a long politics stomp 'Agents Of The Dark *(M.I.B.)*' *(obviously some U.S. Government department)*.
The old lady declaring she doesn't want to die *('Antipathy')* leads us cheerfully onto 'Mr Death', proving without a doubt that side two is far the stronger side.
If you're a fan of Flotsam, early Megadeth, and the intelligent barkings of Acid Reign, but also like a band to have an identity, which Intruder surely do, then you really must buy this L.P. - go on, we insist!

DRUNK'N'DISORDERLY

SOMETHING FROM THE OTHER SIDE



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* FIRST BLOOD
* WRECKAGE
* ARBITRATER
* PURGATORY
* DEVIANT

MASTER RECORDS - WHERE YOU HEAR IT FIRST

CALHOUN CONQUER
'Lost In Oneself'
(Aaarrg Records/SPV)
****

Voivod made it possible: music that should please heavies as well as adherents of so-called 'Underground Avantgarde'. Then certain people arrived on the scene and attempted to combine a confusing mixture of punk, metal, industrial, gloom sounds and suchlike into a sound of its own, even if that didn't exactly work out. However, I can only recommend the debut album by Calhoun Conquer from Switzerland, who luckily have chosen NOT to appear like a cheap copy of the Franco-Canadian Voivod but instead rely on their own qualities as songwriters and musicians *(even if we can detect occasional parallels to Snake or the erstwhile Tom Warrior in the vocals)*. LOST IN ONESELF is gloomy, depressive in parts, confused, and then again straightforward and fast. The music? I suppose some sort of crossover. Any particular target group? I don't think so. This record should appeal to lots of different tastes. On the other hand it could also displease a few people. People who prefer a positive frame of mind should steer clear of this album. As well as fans of melodic easy-listening pieces. If I haven't put you off yet it might be worth your while to listen into LOST IN ONESELF, as I said before: this record should please many tastes. Harris Johns who appears to be the best choice by far for this sort of music *(at least in our regions)* has produced an ingenious sound.

Andrea Nieradzik

DARKNESS
'Conclusion & Revival'
(Gama/In Akustik)
****

These prophets of darkness can be certain of one thing: a prize for the most original LP-cover of the month. Unfortunately we did not manage to find any of the piano pleasures that the cover of the third Darkness-Album suggests on the actual record. Instead squared timbers were flying around my ears after the first few beats *(meaning loud music with fun'n'speedn'n'hard-core'n'thrash'n'blues'n'f***king damn good slappin'bass parts)*. Despite a few sequences reminiscent of a high school band *(especially the guitar solos were extremely painful at times)* the coxed four *(coxwain: Robert Baumann)* have achieved something remarkable here: a clean and very transparent production, varied arrangements which also serve to cover a few bumps, maga crackers *(like: 'Under Control', 'All Left To Say')* and brilliant words. Yes, the words are wonderful, full of life, full of death. Pity they don't match the sound track. Were it not for the fact that words are listed on the inner sleeve - well, we would be left guessing as Shouter Ray is forced to drop quite a few syllables in order to make the whole thing work out. But who cares? It's all good fun. Four stars for this effort.

Matthias Breusch

FLIES ON FIRE
'Flies On Fire'
(WEA)

If you consider it treason if somebody plays good clean guitar rock for a change - don't bother to continue. Because Flies On Fire are more about simple Rock'n'Roll than brute metal. And the fact that the band can't be compared to any other existing band certainly works in their favour. The debut album was produced by Ric Browde who has amongst others worked with Poison and Joan Jett. It is a little far-fetched to draw a parallel between Flies On Fire and Joan Jett, however, they seem to be going into vaguely the same direction. The foursome can definitely play, and this they do in a very straightforward fashion with a lot of drive. MTV were obviously on the right track when they voted 'Long Gone Death' No.1 in a recent video competition - and that's not even the strongest track on the album. Flies Of Fire are certainly not for denim and leather purists, but they are defintely right for people who appreciate a good hard rock album.

Jens Kroever

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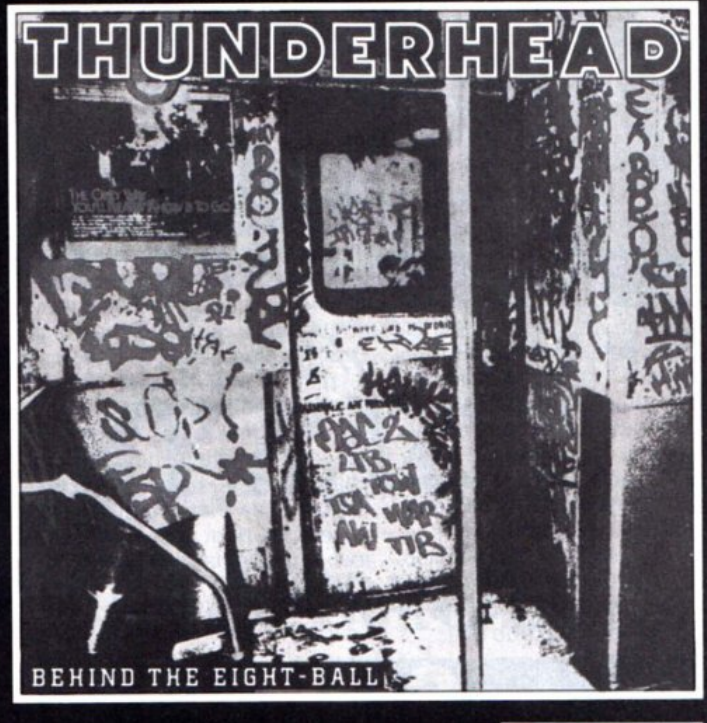

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INTERCORD

SINGLES

Reviewed By LIZ EVANS and CHRIS WELCH

BULLET BOYS
'Smooth Up (In Ya)'
(WEA)

I've heard vicious rumours that the Bullet Boys are in fact Van Halen, well believe me, they're not actually that good! This little blaster is strong, loud, and relies on sheer power as opposed to jumpy melodies, there's plenty of scorching guitar which sears and tears, and the bassline plods thickly like a ball and chain. It's one of those massive sounds we've come to know and *(sometimes)* love from U.S. bands who enjoy shrieking sexual battlecries while tossing their windswept locks all over the place. Not raunch exactly, but a fine example of male prowess. *(Is that my tongue in my cheek?).*

STARSHIP
'It's Not Enough'
(RCA)

Slick, chic and as clean as only apple pie American airwave rock can be. Starship have come up with a disgustingly catchy tune which should rocket into the charts on the power of commercial rhythm, crystal clear vocals and unbearably worthy melodies. In the vein of Heart, John Parr and all things AOR, this band know how to structure a song guaranteed to win. Polish, that's the key word, and this is definitely blinding.

HOODOO GURUS
'Come Anytime'
(RCA)

A pleasant, strumming electric, acoustic ditty from the Gurus, which, and I know I've said this before, reminds me a tiny bit of the certifiable Crazyhead during a power cut. As a pop song with a quirk, this is hard to surpass for it contains all the right ingredients from harmonies to hooklines. A whole albumful proved a little too much for your mean, dirty, rock'n'roll lovin' scribe, but a shot of Hoodoo is a true tonic.

DARE
'Heartbreaker'
(A&M)

Dare have been portrayed as something of a marshmallow, but this single is not squidgy in the slightest. Indeed, the minute the rich, well defined melodies bounce from the speakers FM spring to mind. This hard but tuneful sound is very similar to the infection spread by the Overlands, Jupp, Goldsworthy and Digital, and Darren Wharton seems to be in danger only of cloning. Originality is not too apparent, but the song kicks and you can sing along or dance to it, especially the chorus..... *"She's just another Heartbreaker!..."*

KINGDOM COME
'Overrated'
(Polydor)

Hi there. Welch muscling in on the singles reviews. Shove over Liz, let me get at the phonograph. *(Violent outburst of brawling leaving reviewers sprawling on the floor, amidst broken chairs).* Right, this is my kinda rock, lads. Good old Kingdom Come...pity they broke up. Good drop o'guitar. Bonk, bonk, bonk. Yeah that's the stuff. Huge hit. Go for it. *(Now you can beat a proper review can yer).*

THE PURPLE HELMETS
'Brand New Cadillac'
(Anagram)

Funny name for a group. Purple Helmets? What kind of dick suggested that one. Perhaps they should do a tour with the Hard Ons. It's a great riff though...just a minute it's Duane Eddy's 'Peter Gunn!' Can they do this? Nice R&B feel to this A side of a 12 inch single. They should change their name and get serious. Now that's what you call reviewing, right Liz? *('Absolute tosh, my stuff is yonks better.' L. Evans).*

SINGLES

Reviewed By LIZ EVANS and CHRIS WELCH

CDS

Reviewed by John Duke and Liz Evans

Here I am back in CD corner, and I can tell you it's jolly nice to be here. In my absence, due to a minor surgical implant that was desperately needed, I'd come to miss that dusty old player and getting to grips with various small shiny discs. This week as a mark of his undying love and respect the Editor himself has accompanied my return and will be adding a few words to the wise.

THE GROUNDHODS
'No Surrender'
HTD Records)

A seminal band if ever there was one I am reliably informed by Ed that The Groundhogs were a raging success story in the late sixties to early seventies and had a famous albums about an on off love affair with a nuclear warhead. This latest rendition of the band as a three piece holds nothing over from those early days except Mr Groundhog himself, guitarist and vocalist Tony McPhee. It seems Mr McPhee is making a comeback and one of his first steps on that rocky and well travelled road is this retrospective live album entitled 'No Surrender' *(Freudian or what)* recorded recently in that hot bed of rock and roll, Southend. Most Groundhog material is a little before my time, but Mr Welch drew out his trusty monocle, attached it to his only working orb and scanning the list informed me that what we had on 'No Surrender' was a 'Best Of' format. So you get such classics *(his word not mine)* as 'Cherry Red', 'Light My Light' and 'Eccentric Man'. They all left me cold. Admittedly McPhee is a very well respected guitarist who instigated yet another popular variant of blues based rock in the late sixties, but listening to these songs rehashed in 89 is a massive non event. It's like listening to a time warp, a mundane mixture of ancient Jethro Tull and Uriah Heep. McPhee has to be given some credit for sticking out rock and roll for the last twenty years but unlike various other old dinosaurs as in Mick Box, Iommi, or even Beck, he hasn't made the essential effort to update a style that has been dead and gone for at least a decade and a half. 'No Surrender' is soul destroying hackneyed blues that in 89 has been long relegated to pub rock nostalgia.

TERRA ROSA
'Honesty'
(Chrome Records)

Japanese merchants who play Gibson Flying V's and that's where the rock and roll connection ends. This is a five piece from Osaka who churn out seventies heavy rock and sound just like Deep Purple when they were losing it in the mid to late seventies. Japan has always been a bit of a mystery to me, and I to them probably, but how is it that in a country where metal/heavy rock is so phenomenally popular they haven't been able to produce more than averagely good rock bands, the best of the bunch being Loudness or Vow Wow? Listening to Terra Rosa's 'Honesty' it's obvious that the keyboard player IS Jon Lord, or worse then that wants to be, while both guitarists combine to make one dodgy Blackmore impersonation. We are talking laboured heavy rock. Very long on derivation very short on ideas. Ed reminds me that they are big in Japan and that this is on high fidelity compact disc. I send him out of the room.

ANTHEM
'Hunting Time'
(King Records)

"What is this bilge!" hoots Ed screwing his face up to impart the largest Raspberry this side of Iron Maiden. *"I've heard it all a million times before!"* Well, yes, but so what, no Japanese band have ever been even halfway original. How can they be importing their entire metal culture? In fact I don't think Anthem's 'Hunting Time' is too bad at all. At least it's metal, *(in a curious Priest/Scorpions hybrid)* at least both guitarists are working hard and the EXCELLENT production really does benefit from a a CD format. Glancing at the credits in a suitably abashed manner Ed informs me that the mighty Chris Tsangarides produced, engineered, mixed and arranged everything. Well, old Tangy has always been one of our better producers, *(single-handedly saving a couple of Krokus albums)* and his undoubted talent shines through again here. 'Hunting Time' is full of well put together, competently played, fairly strong heavy metal and that's as good as the Japanese are ever going to get.

16th OCTOBER '89

METAL HAMMER UK READERS CHARTS SINGLES

1. **AEROSMITH** Love In An Elevator
2. **MARILLION** Hooks In You
3. **SKIDROW** 18 & Life
4. **FM** Bad Luck
5. **W.A.S.P.** Forever Free
6. **GREAT WHITE** Once Bitten Twice Shy
7. **A.S.a.P.** Silver And Gold
8. **POISON** Nothin' But A Good Time
9. **KINGDOM COME** Overrated
10. **BONFIRE** Hard On Me
11. **ALICE COOPER** Poison
12. **THE CULT** Edie (Ciao Baby)
13. **GUNS N'ROSES** Patience
14. **BON JOVI** Lay Your Hands One Me
15. **SHY** Give It All You Got
16. **SARAYA** Love Has Taken Its Toll
17. **DOGS D'AMOUR** Satellite Kid
18. **BALAAM & THE ANGEL** I Took A Little
19. **TIGERTAILZ** Love Bomb Baby
20. **CLAYTOWN TROUPE** Hey Lord

METAL HAMMER UK HEAVY METAL ALBUMS CHART

1. **AEROSMITH** Pump
2. **MARILLION** Season's End
3. **DOGS D'AMOUR** Errol Flynn
4. **MOTLEY CRUE** Dr. Feelgood
5. **L.A. GUNS** Cocked & Loaded
6. **SKIDROW** Skidrow
7. **BONFIRE** Point Blank
8. **ALICE COOPER** Trash
9. **BON JOVI** New Jersey
10. **THE CULT** Sonic Temple
11. **SARAYA** Saraya
12. **GUNS N'ROSES** Appetite For Destruction
13. **WHITE LION** Big Game
14. **AXXIS** Kingdom Of The Night
15. **MIKE MONROE** Not Fakin' It
16. **WOLFSBANE** Live Fats, Die Fast
17. **KING DIAMOND** Conspiracy
18. **NUCLEAR ASSAULT** Handle With Care
19. **BLACK SABBATH** Headless Cross
20. **W.A.S.P.** The Headless Children

To contribute to the METAL HAMMER Reader's Charts:

Just fill in the coupon below with your favourite Top Ten singles/albums and send it to:

METAL HAMMER (charts)
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Name

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SINGLES

1

2

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10

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ON TOUR

FISH
OCTOBER
15 Legends, Dingwall
16 Town Hall, Elgin
17 Far Island Hotel, Ullapool
19 Seaforth Hotel, Stornaway
20 Gathering Hall, Skye
21 Osprey Suite, Aviemore
23 Queen's Hall, Edinburgh
24 Albert Hall, Stirling
25 Pavilion, Ayr
26 University, Leeds
28 King George's Hall, Blackburn
29 Ritz, Manchester
30 Barrowlands, Glasgow
31 City Hall, Newcastle
NOVEMBER
2 Civic Hall, Wolverhampton
3 Corn Exchange, Cambridge
4 Octagon Centre, Sheffield
5 Royal Court, Liverpool
7 Guild Hall, Portsmouth
8 Civic Centre, Guildford
9 Newport Centre, Gwent
11 Town & Country Club, London
12 Town & Country Club, London

THE WHO
OCTOBER
23 Wembley Arena, London
4 Wembley Arena, London

MÖTLEY CRÜE
WHITE LION
SKID ROW
NOVEMBER
1 London Wembley Arena
3 Birmingham NEC
4 Birmingham NEC
6 Edinburgh Playhouse
(not White Lion)

MARILLION
DECEMBER
3 Newcastle City Hall
4 Glasgow Barrowlands
6 Bristol Colston Hall
7 Gwent Newport Centre
9 Hanley Victoria Hall
10 Bradford St. George's Hall
11 Sheffield City Hall
13 Liverpool Royal Court
14 Manchester Apollo
15 Wolverhampton Civic
17 Birmingham
Aston Villa Leisure Centre
18 London Hammersmith Odeon

AEROSMITH
NOVEMBER
11 Antrim Forum, Belfast
12 The Point, Dublin
15 Hammersmith Odeon
17 Wembley Arena, London
18 Birmingham NEC
19 Birmingham NEC
21 Newcastle City Hall
22 Livingstone Forum

THE DOGS D'AMOUR
OCTOBER
14 Leicester, University
15 Norwich, UEA
16 Hull, City Hall
17 Nottingham, Rock City
18 Liverpool, Royal Court
19 Manchester, International II
20 Redcar, Bowl
22 Newcastle, Mayfair
23 Glasgow, Barrowlands
24 Edinburgh, Queens Hall
25 Aberdeen, Ritzy
27 Sheffield, University
28 Colchester, Essex University
29 Bristol, Studio
30 London, Hammersmith Odeon

MOTÖRHEAD
DECEMBER
14 City Hall, Newcastle
17 Hummingbird, Dale End, Birmingham
19 Hammersmith Odeon, London
20 Hammersmith Odeon, London

MACC LADS
OCTOBER
20 Portsmouth South Parade Pier
24 Sheffield Limit
28 Liverpool Royal Court Theatre
NOVEMBER
2 Newcastle-Upon-Tyne Zoots
8 Swansea Dora's
9 Bristol Bierkeller
17 Birmingham Hummingbird
23 London Kilburn National Ballroom
DECEMBER
2 Manchester International Two
5 Nottingham Rock City
9 Middlesborough Town Hall
14 Bradford Manhattan
18 Stoke King's Hall
22 Preston Guildhall

THE STRANGLERS
FEBRUARY 1990
19 Colston Hall, Bristol
20 Poole Arts Centre
21 Torbay Leisure Centre
22 Newport Centre
23 Leicester De Montfort Hall
24 Brixton Academy
25 Brixton Academy
26 Crawley Leisure Centre
27 Nottingham Royal Concert Hall
28 Newcastle City Hall
MARCH
1 Wolverhampton Civic Hall
2 Bradford St. Georges Hall
4 Aberdeen Capitol
5 Edinburgh Playhouse
7 Preston Guildhall

MEANSTREAK
OCTOBER
15 Oxford, Dolly
19 Bradford, Queens Hall
22 Burnley, Bank Hall Miners
26 Wrexham, Kings Arms
NOVEMBER
9 Redcar, Sandpiper

A GEOFF MANN BAND
OCTOBER
14 London, The Marquee

APRIL 16TH
OCTOBER
18 London Hippodrome

TOUCHED
OCTOBER
18 Burnley, Bank Hall Miners
21 Ashton, Witchwood
30 Oswaldtwistle, Golden Cross
NOVEMBER
25 Colne, Cotton Tree
DECEMBER
11 Oswaldtwistle, Golden Cross
12 Leyland, George 4th
13 Burnley, Carlton
14 Mansfield, Plough Inn
15 Colne, Municipal Hall
(& DR. FEELGOOD)

DARE
OCTOBER
14 Sheffield University
15 Blackburn King Georges Hall
17 Bristol Bierkeller
18 London Astoria
19 Leicester University
20 Leeds Astoria
22 Manchester Ritz

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TIVOLI

SUNDAY 22nd OCTOBER
MIDDLESBOROUGH
TOWN HALL

MONDAY 23rd OCTOBER
NOTTINGHAM
ROCK CITY

TUESDAY 24th OCTOBER
CLEETHORPES
WINTER GARDENS

THURSDAY 26th OCTOBER
MANCHESTER
INTERNATIONAL

FRIDAY 27th OCTOBER
FOLKESTONE
LEAS CLIFF HALL

MONDAY 30th OCTOBER
BRISTOL
BIERKELLER

TUESDAY 31st OCTOBER
BIRMINGHAM
IRISH CENTRE

THURSDAY 2nd NOVEMBER
ABERDEEN
THE RITZY

FRIDAY 3rd NOVEMBER
EDINBURGH
THE VENUE

SATURDAY 4th NOVEMBER
GLASGOW
SAINTS & SINNERS

SUNDAY 5th NOVEMBER
ALLOA
ENDRICK HOTEL

TUESDAY 7th NOVEMBER
NEWCASTLE
MAYFAIR

WEDNESDAY 8th NOVEMBER
LEICESTER
UNIVERSITY

FRIDAY 10th NOVEMBER
LONDON
ASTORIA

*SATURDAY 11th NOVEMBER
DUDLEY
J.B.'S

SUNDAY 12th NOVEMBER
SHEFFIELD
UNIVERSITY

MONDAY 13th NOVEMBER
LOUGHBOROUGH
STUDENT'S UNION

THURSDAY 16th NOVEMBER
LIVERPOOL
POLYTECHNIC

*SATURDAY 18th NOVEMBER
BRADFORD
QUEENS HALL

MONDAY 20th NOVEMBER
YORK
G. G. BARNUMS

TUESDAY 21st NOVEMBER
NEWCASTLE
CITY HALL
AS SPECIAL GUEST TO AEROSMITH

WEDNESDAY 22nd NOVEMBER
LIVINGSTON
FORUM
AS SPECIAL GUESTS TO AEROSMITH

*THURSDAY 23rd NOVEMBER
BLACKBURN
WINDSOR SUITE

*MONDAY 27th NOVEMBER
SOUTHEND
MARITIME BAR

*TUESDAY 28th NOVEMBER
NEWPORT
LAZERS

*THURSDAY 30th NOVEMBER
WARRINGTON
PARR HALL

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14 Oxford Apollo
16 Exeter University
17 Cardiff St.Davids
18 Bristol Studio
20 Manchester Apollo
21 Glasgow Barrowlands
22 Aberdeen Capitol
24 Newcastle City Hall
25 T.B.A
26 Liverpool Royal Court
28 T.B.A
29 Cambridge Corn Exchange
30 T.B.A
NOVEMBER
1 Birmingham Alexandra
2 Portsmouth Guildhall
3 London Hammersmith Odeon
4 T.B.A
5 T.B.A
6 Folkestone Leas Cliff Hall
7 East Anglia University
9 T.B.A
10 Mansfield Complex
11 T.B.A
13 Hull City Hall
14 Hanley Victoria
15 Warrington Parr Hall
16 Sheffield University
18 Essex University
19 Leicester University
20 Leeds University

THE GRIP
OCTOBER
18 Belfast Rosetta Inn
19 Dublin McGonagals
23 Southend Westcliffe's Pavillion

L. O. GIRLS
OCTOBER
23 Kings Head Fulham
26 Wheatsheaf Stoke-on-Trent
NOVEMBER
5 Earlstree Club
12 Arts Centre Tamworth
17 Arts Centre Lichfield

CLOVEN HOOF
OCTOBER
17 Bolton Central Park
28 Blackwood(Gwent) Bierkeller
NOVEMBER
4 Lichfield Arts Centre
9 Salisbury Arts Centre
19 Corby Sports Club
20 Southend Maritime Bar
24 London Opera on the Green
DECEMBER
1 Walthamstow Royal Standard

SLIDE
OCTOBER
All the following dates are supporting Gun
16 Bristol Bierkeller
18 Polytechnic of Wales
19 Exeter University
21 Southampton University
22 Milton Keynes Woughton Centre
24 London Astoria

LITTLE ANGELS
OCTOBER
16 Preston Guild Hall
18 Milton Keynes Wroughton
19 Buckley Tivoli
22 Middlesborough Town Hall
23 Nottingham Rock City
24 Cleethorpes Winter Garden
26 Manchester International I
27 Folkestone Leas Cliffe Hall
30 Bristol Bierkeller
31 Birmingham Irish Centre
NOVEMBER
2 Aberdeen Ritzy
3 Edinburgh Venue
4 Glasgow Saints and Sinners
5 Alloa The Endrick
7 Newcastle Mayfair
8 Leicester University
10 London Astoria Theatre
11 Dudley JB's
12 Sheffield University
13 Loughborough Student Union
16 Liverpool Polytechnic
18 Bradford Queens Hall
20 York GG Barnums
21 Newcastle City Hall (supporting Aerosmith)
22 Livingston Forum (supporting Aerosmith)
23 Blackburn Windsor Suite (Support on all shows will be Marshall Law)

LAWNMOWER DETH
OCTOBER
30 Nottingham Rock City
NOVEMBER
22 Leeds Duchess
26 Edinburgh Venue
DECEMBER
2 London Marquee
13 Bristol Bierkeller

ICE AGE
NOVEMBER
16 Belfast Rosetta Stone Club
17 Dublin McGonigals
24 Ayr Paviliion
26 Edinburgh Venue
27 Glasgow Mayfair
28 Morecambe Gardens
29 Leeds Astoria
30 Walsall Junction 10
DECEMBER
1 London Marquee
2 London Marquee
5 Birmingham Edwards No8
7 Stoke Wheatsheaf
8 Barnsley Toby Jug
9 Bradford Queens Hall
14 Banbury United F.C

DUMPY'S RUSTY NUTS
OCTOBER
19 Salisbury Art Centre
20 Milton Keynes Wroughton Centre
21 Stoke-on-Trent Arts Centre
27 Reading After Dark
28 Burton-on-Trent Uxbridge Street Community Centre
NOVEMBER
3 Bradford Queens Hall
4 London Marquee

RAZOR EDGE
OCTOBER
28 Fagin's Den Colchester
NOVEMBER
2 Ship & Star Sudbury

LLOYD LANGTON GROUP
OCTOBER
16 Bradford University
17 Reids, Southend-on-Sea
19 Adelphi Hull
21 Birkenhead Stairways
26 Mansfield Harvey's
27 Walthamstow Royal Standard
28 Nutley Shelley Arms
31 Bolton Central Park
NOVEMBER
2 Tyne & Wear Kasbah
3 Morecambe The Garden
4 Warrington Lion Hotel
5 Scarborough Stage Door
7 Cardiff University
8 Brighton Arts Centre Basement
9 Bournemouth Hell Fire
10 Oswestry, The Crown
11 Oxford, Coop Hall
12 Fleece & Fikin Bristol
16 Hereford The Park Wormelow
17 London Astoria
18 Swindon Link Centre

SHY
OCTOBER
2 Southend, Paviliion
3 Swansea Leisure CentreLa
5 Manchester International
8 Surrey University
11 Leeds Astoria
19 Doncaster The JugLa
20 Ayr PaviliionLa
21 Edinburgh The Venue
22 Bradford Queens Hall
27 London Astoria
28 Walsall Junciton 10
NOVEMBER
8 Bristol Bier Keller

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Wed 11th The Duchess LEEDS
Thur 12th Wheatsheaf STOKE
Fri 13th Garden's Nightclub MORECOMBE

...MANY MORE DATES TO COME

A NIGHT OUT WITH BLACK SABBATH!

There was Tony Iommi, Tony Martin, Cozy Powell and Neil Murray, who welcomed Steve with smiles and friendly conversation and were only too happy to be photographed with our contest winner. Although the band were due on stage for a gruelling concert they chatted to Steve and Cozy in particular exchanged news and views when he discovered that our young reader was a keen drummer too!

Showtime and while the Sabbs played a blinding concert, Steve was given the best seat in the house *(no, not the cash desk!)*, and watched the band perform like men possessed. It was a great come back show that proved this is the best Sabbath line up in years, as Steve excitedly confirmed after the show. Next came the presentation of a unique portrait in oils of Black Sabbath, painted by artist Ray Barrell especially for Metal Hammer.

To celebrate we adjourned to a nearby pub where merry making continued so late that the two Steves missed their train home. They had to be put up at Andy Bradshaw's home for the night, after a hair raising drive by the editor, which included stops for the calls of nature in the wilds of the East End.

It was a fabulous night out for lucky Metal Hammer contest winner, *Steve 'Animal' Jarvis* when he met the stars of his favourite group, Black Sabbath.

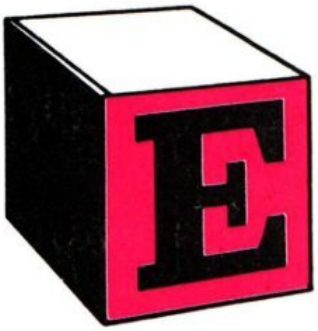
Steve from Rugby in Warwickshire came to London with his mate *(another Steve)*, to see the Black Sabbath concert at the Odeon Hammersmith on September 9. They met the Metal Hammer team of editor Chris Welch and News Editor Andy Bradshaw, together with Sabbath PR Maggi Farren, and Steve was escorted back stage to meet the band.

Steve Jarvis proved a cheerful guy with firm opinions about the rock scene and a wide knowledge of groups. He plays drums in a band called Ziggy *(not their full name!)*, and works for GEC. *"I've got all of Black Sabbath's albums except one compilation. I last saw them at Reading Festival with Ian Gillan. They are a great band and this is one of their best line ups which should see them into the 1990s. Tony Martin has a great voice hasn't he!"*

Later Steve thanked Metal Hammer and wrote: *"We had a terrific time and were overwhelmed by the hospitality shown and thoroughly enjoyed every minute of it. I was thrilled to have met a band I have followed for as long as I can remember and will admire for many years to come. And we were very pleased with the painting. It was a day I'm sure we'll never forget."*

The pleasure was all ours Steve!

CHRIS WELCH



Erosion *(We Bite)* Evil Dead*(SPV)* Exciter *(RR)* Exorcist *(RR)* Exodus *(Combat)* Exumer *(Disaster)* Energetic Krusher *(Vinyl Solution)* Excaliber *(Clay)* Excruciation *'We Bite)*

EXODUS *(Combat)*

Bay Area time. Formed way back in '81 and at one point featuring Metallica guitarist Kirk Hammett alongside founder member Gary Holt, Exodus's early demos were in a more melodic hard rock vein than thrash. But in '89 I think it has to be either this band, Testament, or Death Angel for the major leg up into the thrash first division. The problem in many ways with Exodus is that far from waiting to be let into the 'big four' this band should actually have been one of the founder members. '85's 'Bonded By Blood' was a freakishly strong album for their first. Up until then no thrash record had managed to mix good songs with such frenetic, unhindered violence, but releasing such a strong debut meant the band were always going to have a problem following it up, and a gap of two years didn't help. As it was when '87's 'Pleasures Of The Flesh' turned out to be only a good album people were unreasonably disappointed. Critics attacked the vocals of Steve Sousa *(replaced former vocalist Paul Baloff)* condemning certain numbers for lacking a little of that ferocious bite that had been so apparent on 'Bonded By Blood'. But whatever its faults 'Pleasures Of The Flesh' was the album where Exodus started out on some nice little eccentricities, like the taped intro at the beginning when they actually bought a wino in off the streets to do a drunken spiel. As for the tracks themselves the manic 'Parasite' could have been on the first album *(there is no higher praise)* whereas 'Til Death Us Do Part' and the superb 'Brain Dead' highlight a marked development in pacing, both presenting slower, more sustained feels. But on occasion the soloing of Rick Hunolt and Gary Holt seemed overlong as if they were trying to make up for a lack of overtly powerful material. In fact the band later claimed that they went into the studio rather unprepared. Soon to be picked up by Capitol, this years 'Fabulous Disaster' was a very nice parting gift for Combat. Surely the band's finest hour, exquisite thrash that knows how to wrap itself around a well turned melody and a pulsating riff. Just listen to the doom laden, evocative 'Like Father Like Son' or the grinding horror of 'Toxic Waltz' one of the heaviest tracks the band has ever kicked to death. A major highlight has to be the superb and imaginative cover of War's 'Low Rider' which Exodus somehow manage to make their own.

PERSONNEL. Vocals Steve Sousa, guitar Rick Hunolt, guitar Gary Holt, bass Rob McKillop, drummer Tom Hunting.

'Bonded By Blood' *(MFN)*'85
'Pleasures Of The Flesh' *(MFN)*'87 'Fabulous Disaster' *(MFN)*'89

ENERGETIC KRUSHER *(Vinyl Solution)*

Formed in late '87 Energetic Krusher with the help of Hellbastard put a demo tape together got a deal and went out on tour with Cerebral Fix. True, hardy, British thrash, Newcastle born and bred, in the same vein as the Fix but slower, less extreme and slightly more structured. Both are dominated by a singer who sounds like he has a packet of fire lighters bubbling away nicely in his larynx. Melody ain't this band's finest hour, or even first thought, but the riffs, ah the riffs, are brutal and grinding and make for some unbelievably powerful moments. Listening to this band's debut is a very physical experience, like falling down a steep hillside while grabbing desperately at the odd clumps of discernible vocals and the very strained and odd looking melody line, before they are ripped out of your hands by bellowed growls, thrashing drums and tearing riffs! Yet all the band can handle their instruments and every song has a strong sense of direction. This should be more than obvious a mere ten seconds into the monolithic 'Lord Of Darkness' where Krusher are blowing you away with some of the meanest slow to mid paced riffing this side of Incubus, but unlike that band when they speed it up they don't lose it. 'The Blast' and the amazingly brutal 'Back From The Dead' are manic numbers endowed with almost instinctive changes in pace that constitute solid muscle all the way. Grinding insistence, exerting a raw energy and spirit that not many American bands seem capable of. Their influences I would guess are totally European, in fact I thought I even heard some NWOBHM on the beginning of 'Thrash Ritual' where they remind me of a more extreme Talion. Along with that band and Cerebral Fix, Energetic Krusher are the best of the new British thrash.

PERSONNEL. Ali Lynn vocals, Nick Parsons guitar, Danny McCormack bass, Martin Robert drums, Louis Wade guitar.

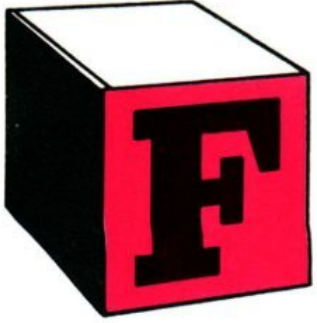
'Energetic Krusher, *(Vinyl Solution)*'89

EXUMER *(Disaster)*

Exumer are the second most famous thrash band from Frankfurt flashing in behind those maestros of forgotten noise Tankard. Formed in '85 the first album 'Possessed By Fire' was recorded at Musiclab Studios in Berlin under the usually trustworthy guidance of a Mr.Harris Johns and a Mr.Tommy Ziegler. Acknowledge the undoubted Bay Area influence of Metallica/Exodus on the tracks 'Possessed By Fire' and 'Fallen Saint' but please balance that with some staggered Teutonic of the wall originality as in the very strange 'melodic' interlude on the zany 'Destructive Solution'. And they can play a bit as well, witness the hand over heart technical expertise surrounding 'Sorrows Of Judgement' which had me thinking Target, and no, I don't mean the label! 'Possessed By Fire' hit the racks in '86 and a year later the follow-up 'Rising From The Sea' came to life and like its predecessor encountered nothing but a deafening silence outside Germany. And it's not totally surprising considering that Exumer records are only available on import in England with the band having toured there just the once with Atomkraft and Nasty Savage in '88. 'Rising From The Sea' showed that Exumer have a sense of humour *(I think)* with the aptly titled 'Are You Deaf?' while the rest of the material concentrated on the sort of extreme thrash that had been evident on their debut. Nothing has been heard of the band for the last couple of years, the only moment of note being the departure of American bass player/vocalist Paul Arakari who played his last gig with the band in June '88. Quite wisely Exumer decided to stick it out for a non German replacement, finally settling for Englishman John Gadden, who had previously fronted band's Damien and Vandel. The rumour is he has a more melodic approach to singing than Exumer's two previous vocalists, Paul Arakari and Mem von Stein, and that the new material may possibly widen its range to incorporate this. As the moment Exumer are in a state of flux, quite rightly wishing to leave Disaster Records who have done little for the band promotion wise, so whenever the third album will arise and what label it will arrive on is as yet a mystery.

PERSONNEL. John Cadden vocals, Ray Mensh guitar, Berni guitar, Syke Bernetto drums, bass

'Possessed By Fire' *(Disaster)* '86
'Rising From The Sea' *(Disaster)* '87



Forced Entry *(Atom H)* First Offence *(Metalother)* Flotsam And Jetsam *(MCA)* Forbidden *(Combat)* Faith Or Fear *(Combat)* F**k Off *(Claxon Records)* Flames *(FM)*

FAITH OR FEAR *(Combat)*
They were formed in 1986 in Vineland New Jersey and founded by dual guitarists Chris Bombeke and Bob Perna. They dragged their name from a bumper sticker propagating religious paranoia, but that's where the relationship ends. Now although they come from New Jersey FOF sound well Bay Area, if Exodus, Metallica and a slower Forbidden are what your into. The band have enormous technical ability while not being quite the most original of men material wise, rehashing old Metallica formats and Exodus rhythms albeit very professionally and proficiently. If your just getting into thrash *(where have you been?)* or have had only limited experience of the more well known bands then an album like 'Punishment Area' is a good bet. Dual guitars that never degenerate into swapping the latest set of wailing hysterics and big beefy flatulent riffs that are pushed, bumped and pulled through swollen, torrential rhythms. If there are any drawbacks it's that the band are slightly clumsy in the stop, start routine that Metallica have down pat and a little awkward when it comes to tying up ideas. In fact certain numbers are just too heavily laden, 'What Would You Expect' coming off especially badly. FOF are never happier then when they are running with a few mighty riffs, something that is well to the fore on 'Shadow Knows' which is very heavy and very open. The production is a little dodgy, the drums especially being raised too high with the cymbals and on occasion the high hat, threatening predominance with the guitars! Overall though 'Punishment Area' is a fast and powerful thrasher well worth a listen.

PERSONNEL. Tim Blackman vocals, Chris Bombeke guitar, Bob Perna guitar, C.J. Jenkins bass, and Rich Lohwasser drums.
'Punishment Area' *(Combat)*'89

FLOTSAM AND JETSAM *(MCA)*
Originally conceived in '84 by bassist Jason Newsted and drummer Kelly Smith early demos encouraged sustained interest in the thrash underground around Arizona. Contributing tracks to 'Speed Metal Hell 11' and 'Metal Massacre V11' led to the interest of Metal Blade and their '86 debut for that label, 'Doomsday For The Deceiver', was banged out in less than two weeks and turned out to be a very powerful beginning. Extreme, energetic thrash, that at times went a mite too fast for its own good but still had an almost innate sense of power and decorum. Tracks like 'Hammerhead' and 'Iron Tears' show a high standard of technical expertise. After 'DFTD' Burton met his end in Metallica and Newsted vamoosed to take his place. There were rumours floating high and low that with his departure the songwriting force of the band had disappeared, but Flotsam would later prove to be a far more flexible unit. As matters stood the following period was a fluctuating, uncertain one. Newsted's substitute, Mike Spencer of Sentinel Beast, was NOT the answer and was eventually replaced by current bassist Troy Gregory. As such they entered the studios to record 'No Place For Disgrace' which is a superb follow-up. But I warn you these guys take some listening too, the simplest thing on the album being the cushy cover of Elton John's 'Saturday Nights All Right For Fighting'. Flotsam blow their stuff out at such high speed it's easy to miss the complexities underlying every track. Much more than its predecessor 'No Place For Disgrace' relies on differing moods and dynamics with the twisting lead work of Gilbert and Carlsen combining to form some interesting harmonies, especially on 'I live You Die' and 'N.E. Terror'. Lyrically the guys have ousted the songs away from Newsted like fantasy to more realistic problems that run the gamut from Evangelical hysteria through to terrorism. The second album is a much more assured work on which at moments Flotsam sound totally unlike any other thrash band, conjuring up truly grandiose musical scenarios. The third album I believe is going to be on MCA.

PERSONNEL. Ed Carlsen guitars, Eric A.K. vocals, Mike Gilbert guitars, Troy Gregory bass, Kelly Smith drums.
'Doomsday For The Deceiver' '87
'No Place For Disgrace' '88

FORBIDDEN *(MFN)*
Formed in '85 Forbidden are one of the latest bands to emerge from that hot bed of talent, The Bay Area. Originally called Forbidden Evil they toured extensively in San Francisco supporting established acts such as Exodus, Testament, and Death Angel. In July '87 they cut a demo which attracted the attention of Debby Abono who took over as their manager *(also managed Possessed)* and finally secured them a deal with Combat records. For my money, along with Sacred Reich, they have to be one of the best new groups in the States, winding their distinct Bay Area chug around Maiden and Priest influences. Imagine taking Priest and thrashing it to hell and back and you've got Forbidden. Their debut album is full of fast complicated material that never lets you rest, that is always straining to get somewhere else. Their strongest points, apart from immaculate songwriting, is the vocals of Russ Anderson who on vinyl goes from a Halfordian screech to a subterranean growl with nary a bloodshot eye to mark the passing. All the material on 'Forbidden Evil' enjoys mind splintering riffs that aren't adverse to putting the breaks on for some sustained moshing. From the first few seconds of 'Chalice Of Blood' this is a pristine thrash record. On occasion Forbidden have the imagination *(as do Death Angel)* to take the genre and the sound apart and refashion it as to their will. Every track, be it the scintillating 'Feel No Pain' or the insanely brilliant 'March Into Fire', is a kinetic mixture of power and speed. The riffs of twin guitarists Glen Alvelais and Craig Locicero are stunning sustainments of primal ferocity encased in an icing of class. Finely crafted and multi textured. The more manic offerings have to be 'March Into Fire' and 'Off The Edge', with Russ's speedy delivery reaching almost hardcore states of breathlessness. With 'Forbidden Evil' Forbidden have come up with the most exciting thrash debut of this year and out of all the Bay Area bands, along with Death Angel, bode a healthy future for the genre. They mix power, they mix technique and they mix class.

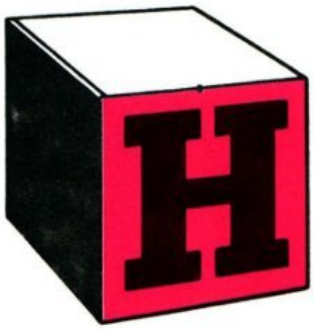
PERSONNEL. Craig Locicero lead guitar, Matt Camacho bass, Glen Alvelais guitar, Paul Bostoph drums, Russ Anderson vocals.
'Forbidden Evil' *(Under One Flag)* '88

Gore *(MD)* Gothic Slam *(RR)* Grave Digger *(Noise)* Griffin *(SPV)* Grinder *(No Remorse Records)*

GOTHIC SLAM *(Torrid/Roadrunner)*

Gothic Slam were originally formed as a three piece in 1984 under the slightly less mindless moniker of Stryker but changed their name and increased their number shortly before releasing 'Killer Instinct' on the Torrid/Roadrunner label. This five piece hail from New Jersey and incorporate a strange bloodline which contains four Latin/Americans and one German. What you get is no frills, no holds barred, complete, wholesome, aggressive thrash, that as the album progresses shows a distinct and surprising inclination to sidle off towards power metal. 'Skankin' is as representative a track as any - hard, heavy, short and sharp. Forthright mayhem that makes up for what it lacks in imagination by enthusiasm, tightly constructed songs and competent musicianship. As is so often the case! The record benefits from a fine, fine production instigated by the group and probably helped no end by the engineering of one Alex Perialas and his 'assistant' former Raven sticksman Rob Hunter. These guys really know how to hammer out solid riffs and it always pleases me when a band have enough forethought to work to their strengths. As the album continues the power metal side begins to predominate coming to a climax on the final track 'Fought For Death', and it's no surprise to learn that Slam's follow-up album, '89's 'Just A Face In The Crowd', is reputed to be totally power metal with an attempt made to cover that old Lizzy classic 'Thunder And Lightening'. Not having heard the album I cannot vouch for its merits or otherwise but I can assure you that 'Killer Instinct' at least is chock full of hard working, competent, well written thrash/power metal.

PERSONNEL. Dan Gomez, vocals, Klaude Ryker guitars, Bill Genese guitars, J.T. bass, and Dave Chavarri, drums.
'Killer Instinct' '88
'Just A Face In The Crowd' '89.



Hellbastard *(Meantime)* Hobbs Angel Of Death *(SPV)* Holy Moses *(WEA)* Hellhammer *(Noise)* Helloween *(Noise Int)* Hades *(RR)* Hallows Eve *(RR)* Helstar *(RR)* Heretic *(RR)* Hexx *(MFN)* Holosade *(Powerstation)* Hydra Vein *(Metalother)* Hardware *(SPV)* Havoc *(Steamhammer)* Hexenhause *(Active)* Harter Attack *(Metalcore)* Holy Terror *(RR)* Heathen *(MFN)* Hades *(Combat)* Hirax*(RR)*

HEATHEN *(MFN)*

Heathen came together in 1985, are yet another Bay Area band, and the brainchild of one Doug Piercy who was actually a member of Anvil Chorus, an outfit that caused quite a stir in San Francisco four or five years ago but never had the speed or complexity to really capitalise on the thrash boom. In the summer of '86 Heathen released their debut demo 'Pray For Death' which caused a mighty furore amongst the fanzines and thrash underground in both the States and Europe. It also, more importantly, led to the band signing a deal with Combat Records in the States and MFN over here, which in turn led to their debut and as yet only release 'Breaking The Silence'. This mighty opus was produced by one Ronnie Montrose, who it seems was extremely impressed with the band when he inadvertently caught one of their rehearsals. So what have you got? Well let's take 'Death By Hanging' - basic rhythms, obviously Bay Area born and bred, but fast forwarded into a strident pace and it's obvious that Heathen are out to deliver accessible, controlled and very nearly well classy thrash. Best tracks happen to be 'The Goblin's Blade' 'Save The Skull' and 'Open The Grave', because here the enormous riffs that the band can come up with are slipped into ferocious rhythms and held onto. 'Pray For Death' is very much a straightforward thrasher, reminding me in places of a heavier Maiden/Priest, and for a Bay Area band Heathen do sound strangely European on occasion, a phenomenon which at its worst comes across as slightly Helloweenish, especially when the guitars of Lee Altus and Doug Piercy become far too engrossed in themselves. The surprise of the album has to be the cover of that old Sweet chestnut 'Set Me Free' which first saw the light of day fifteen years ago! I believe it to be a brave and interesting cover that just about works, but unfortunately not a lot has been heard from Heathen for the past couple of years and they appear to be festering in various shades of obscurity. It's a great pity because if you want to get into accessible, European tinged thrash, 'Breaking The Silence' would appear the conservative choice.

PERSONNEL. David Godfrey vocals, Lee Altus guitar, Doug Piercy *(guitar)* Mike Jastremski bass, Carl Sacco drums.
'Breaking The Silence' *(Under One Flag)* '87

HADES *(Torrid/Roadrunner)*

Hades hail from New Jersey and to a man are highly proficient musicians who produce thoughtful thrash that's not adverse to taking a step back and scrutinising, perhaps slightly self-consciously, what it's attempting to achieve. Take any cut off their '87 debut 'Resisting Success' and it's obvious that what you have is complex, excellent material with the twisted rhythms and the writing lead lines of Lorenzo and LePage giving out especially high vital signs of interest. Every song is a slice of beautifully executed mania, that at times veers towards power metal because the structures though pushed across at high speed are very, very tight. Certain tracks, noticeably 'The Leaders' pump out a distinctly British flavour, a mutated Priest, NWOBHM affair, where one can only marvel at the rhythm section of Schulman and Coomba as they effortlessly cradle mighty riffs with nary a shake or a shudder. Hades try and put out thinking man's thrash *(a difficult enough assignment)* and sometimes they make it and sometimes they don't. For me the band are at their best when it's short and snappy, as on 'Legal Tender' or 'Sweet Revenge' where it's all to do with a condensed, roaring menace, but there are other older, more cumbersome influences waiting to be aired, and they come to the fore on the lengthy 'Masque Of The Red Death' and 'Aftermath Of Betrayl'. Very much in the Maiden mode Hades obviously have a severe Rush fixation but ultimately not the diversity to go with it. Both tracks are too finely stretched, becoming overblown and pompous. Such criticisms aside Hades released one of the better thrash debuts of '87, a fine follow-up in '89, and if the third album can develop the potential of the first two then this band will deserve to be up there contesting larger audiences with far better known, and in some cases, inferior, thrash acts.

PERSONNEL. Tom Coomba drums, *(now left)* Scott LePage guitar, Dan Lorenzo guitar, Jim Schulman bass, Alan Tocchio vocals.
'Resisting Success' *(Torrid/RR)* '87
'If At First You Don't Succeed' *(Torrid/RR)* '88

HELLOWEEN *(Noise Int)*
The inception of Helloween took place in 1980 when Kai Hansen, Ingo Schwichtenberg and Markus Griosskopf got together in a band called Second Hell, which then became Iron Fist and which finally became Helloween in '82. As such they contributed two tracks to a 'Death Metal' compilation which attracted the interest of Noise who secured them in '85 to record their eponymous mini album. To be honest I could live easier with the early stuff, '85's 'Helloween' and '86's 'Walls Of Jericho' - decent speed that although nowhere near the top league of German metal was more than passable. Yet the band then decided that they needed a vocalist in the heavy rock accepted terms of the word and

saw fit to wrap themselves up in a lot of technical wizadry and conceptual tripe, before emerging in '87 with 'Keeper Of The Seven Keys Part 1'. And suddenly it's one of heavy metals all time masterpieces! Hmmm! What I cannot understand is how Helloween went and captured the middle ground between thrash and metal in such a terrible, soul destroying way. Because at the moment they have the Priest fans, the Maiden fans, and I'm wondering if bands with talent, like Rage, like Onslaught, will ever be able to drag that area away from them. How such pretentious 'rock operas' can instigate such popularity is truly disturbing. For me 'Part 1' is totally over produced, with nothing being allowed to slip its tight reigns, and every instrument almost programmed in its exactness. With vocal harmonies appearing to be more important than the guitars, it's all technique and no balls. In '88 'Part 2' worked on the success of its predecessor but was slightly less commercial and a little more eccentric. The production is better in that the guitars have been heavied up and brought forward in the mix, but there is still far too much orchestration/ castration. Christ.

PERSONNEL. Michael Kiske vocals, Kai Hansen guitar, Michael Weikath guitar, Markus Grosskopf bass, Ingo Scwichtenberg drums.
'Helloween' *(Noise)* '85
'Walls Of Jericho' *(Noise)*'85
'Keeper Of The Seven Keys Part 1' *(Noise)*'87
'Keeper Of The Seven Keys Part 2' *(Noise)* '88
Live In The UK*(Noise Int)* 89

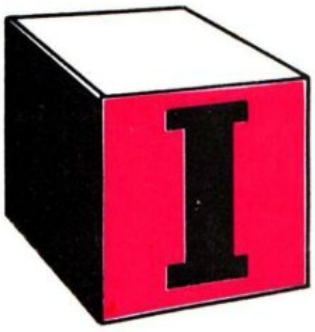
HOLY MOSES *(WEA)*
Holy Moses in one form or another have been around since 79 but had to wait until '86 for their first album, 'Queen Of Siam', which in its turn was inspired by two critically acclaimed demos 'Walpurgis Night' and 'The Bitch'. Produced by Ralph Hubert the only extreme thing about 'QOS' is the vocals of Sabina Classen, which are God awful. Holy Moses put out slow, pedestrian thrash, full of slavishly steady riffs and mind searingly predictable double bass thrashings. 'Don't Mess Around With The Bitch' is almost self consciously Judas Priest territory and it's interesting that Holy Moses managed to get a deal without knowing what a chorus is! Deadpan thrash with a terrible lack of imagination. '87's 'Finished With The Dogs' is a far superior effort and attempts to put right the faults of the debut. It's faster, harder, thrashier and generates more enthusiasm, qualities due in no little part to new drummer and all round talented muso Uli Kusch. On the title track itself it's obvious that the band have attempted to break up Sabina's, Lemmy like, barks by allowing backing vocals to play a prominent part. The songs have been shortened to sharp, three minute explosions, and a major area of improvement is the lead work and refrains of guitarist Andy Klassen which singlehandedly carry numbers like 'Military Service' and 'Criminal Assault'. And so we come to 'The New Machine Of Lichtenstein' and the big league with a major deal *(why?)* and a major producer Alex Perialas.

Here Holy Moses are definitely going for a more expansive, accessible format, and for some insane reason have attempted a concept opus replete with extensive comic booklet. Decidedly Stateside riffs and structures *(Anthrax)* come to the fore with the band going for strong refrains which are still too strident and fast ever to make it into melody. Yet Holy Moses lack something, they stamp out a well fashioned but bleak musical thrash prospectus that desperately needs more diversity and spontaneity. Perhaps the second guitarist they have just added might help.

PERSONNEL. Rainer Laws guitar, Andy Claassen guitar, Uli Kusch drums, Sabina Claassen vocals, Tom Becker bass.
'Queen Of Siam' *(Aaarrg)* '86
'Finished With The Dogs *(Aaarrg)* '87
The New Machine Of Lichtenstein *(Aaarrgh)*'89

HOLY TERROR *(RR)*
With this band we are talking superb speed metal from LA that originally got together back in the summer of '85. Guitarist Kurt Kilfelt had just regained his senses and left the awful Agent Steel to start Holy Terror with bassist Floyd Flannery. In '86 the band released their first and only demo and within months of it hitting the streets record companies started competing, Music For Nations won, and '87's 'Terror And Submission', a non stop bullet extravaganza was released. Yet the follow-up 'Mind Wars' *('88)* is even better. They have kept the speed down a tad, just below light, but have increased the melody and technique. The album is really a tale of two sides. 'Judas Reward' is hard and heavy and we are definitely talking speed as the number develops into a roaring tornado, a time bomb without a fuse! Like Ludichrist this is a thrash band born out of hardcore circumstances but with enormously improved vocals from Keith Deen. He growls, he shouts and on occasion he even sings, in a sort of sub Dio roar that is especially captivating on the choruses. The most accessible number has to be 'The Immoral Wasteland' with lashings of spaced riffing and melody, silky chords making for heart rendering sequences. With it's sustained twin guitar attack we are almost talking rock and roll thrash! The best number is the epic 'Mind Wars' itself, which interlinks two other tracks, 'A Fools Gold' and 'Terminal Humour'. This covers the whole gamut of speed, power and melody. Apart from the rather melodic 'Damned By Judges' the second side is a lot faster, a lot more intense, with Deen regarding the choruses not so much as an obstacle to be got over but rather a rickety barricade to be smashed through! The eagerly awaited new album promises to be colossal!

PERSONNEL. Keith Deen vocals, Kurt Kilfelt guitars, Mike Alvord guitars, Floyd Flanery bass, Joe Mitchell drums.
'Terror And Submission' *(Under One Flag)* '87
'Mind Wars' *(Roadrunner)* '88



Iron Angel *(SPV)* Infamous Sinthony *(Wild Rags)* Indestroy *(New Renaissance)* Impaler *(Combat)* Incubus *(Metalworks)* Intruder *(RR)* Infernal Majesty *(RR)* Ice Age *(Nemesis)*

INCUBUS

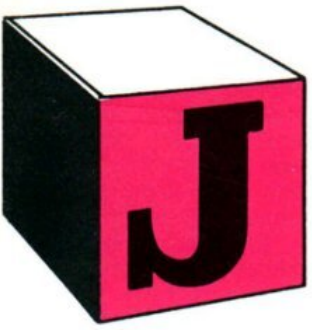
Founded in late '87 thrashers Incubus hail from New Orleans but I can assure you there ain't even a hint of jazz to be found on the entire record! The main thing this three piece has going for them is the IMMENSE riffing of guitarist Francis Howard. Truly the man is devastating, and within seconds of the opening track 'The Battle Of Armageddon' he is BESTIALLY sliding out raw slices of metal power, riffs that are almost monolithically HUGE. Suffice it to say that good old Frankie can power riff on a par with anything I've heard lately. Singer Moyses has the usual belched vocals where you can't hear one squashed, flat headed syllable he spits out unless you take recourse to the lyric sheet. But riffs maketh thrash and Incubus have them, like a slowed down Obituary or Recipients Of Death. Unfortunately the band feel it necessary to DRASTICALLY speed up the proceedings on every single song and this is where they sometimes lose it, this is where like many other thrash bands it seems speed is used for its own sake with no thought for the number. And technique wise these guys ain't exactly the best in the world, the drummer especially devolving into an infamous snare blur while it's patently obvious that Francis's lead work does not match his rhythm work and the resulting mania unfortunately proves too much for the producer. Overall Incubus are a no frills thrash band but when they do slow it down they become almost prodigal. Just take the opening chords to 'Voices From The Graves', enormous molten riffing, that'll unhinge your window frames! Just take a swimming spitful of 'Incubus' itself! Truly phenomenal. It seems that if Virus ever get to the States then these guys will support them. Can't wait.

PERSONNEL. Francis M. Howard guitars, Moyses M. Howard drums and Scot Latour bass/vocals.
'Serpent Temptation' *(Metalworks)* '89

INTRUDER *(RR)*

Formed in late '87 the most interesting thing about Intruder is where they hail from - Nashville, Tennessee! Off hand I can't think of too many thrash bands hailing from such an illustrious country and western haven. Answers on a postcard please. The first Intruder album 'Live To Die' was released on the small indie Iron Works. At that time Intruder was a four piece but by '89 they had blossomed into the full complement of five and banged out their Roadrunner debut as in 'A Higher Form Of Killing'. And what you have is good honest, yet highly derivative thrash, restating old themes with creditable energy and zest. And that doesn't just apply to the music but also to the lyrical content because Intruder are obsessed with Death even though they make strenuous claims to deny it. But with tracks like 'The Sentence Is Death', 'Mr Death', 'Killing Winds', 'Genetic Genocide' etc it's hard to believe. The album actually begins with a series of media snippets dealing with all manner of direct and indirect slaughter which finally leads into the appropriately named 'The Martyr' and it's obvious that these guys play hard, fast and pretty much in the Atrophy/Defiance sort of mode. It's frenetic and fearless with relatively simple refrains hammered home with all the intensity that the band can muster. Very much a question of riffs pulsating through limited paces at high speed. For some reason Intruder cover The Monkee's 'I Ain't Your Stepping Stone' and really only The Pistols have been able to turn this pop classic into something distinctive and singular. On the whole it is the longer songs which show more promise, more imagination. For example there is the blues influence on 'Killing Winds' while 'The Sentence Is Death' contains quite a few complex layers and, the best paced track of the lot, has everything coming together beautifully on the chorus. There are also impressive dual lead sorties from guitarists Arthur Vinett and Greg Messick, something that should have been repeated more often as the rather alienating and awkward fretboard antics of these guys is something the band must improve upon. 'Agents Of The Dark' is easily the most derivative number yet is blessed with a stunning chorus that's almost in the Death Angel league chantwise! The overall pace of the material could do with a little inbuilt diversity but on this track the band decide to slow it all down for some all too infrequent moshing and in the process come up with some excellent, half original riffs which are used to good effect towards the end. Unfortunately the album finishes with the rather brainless 'Mr Death' which has the silliest chorus running rampant along the fastest passages. To conclude good, honest thrash.

PERSONNEL. John Pieroni drums, James Hamilton vocals, Todd Nelson bass, Arthur Vinett guitars, Greg Messick guitars.
'Live To Die' *(Iron Works)* '88
'A Higher Form Of Living' *(Roadrunner)* '89

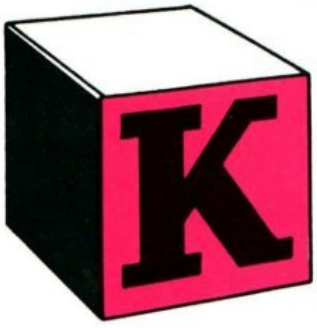


Jag Wire *(Steamhammer)*
Juggernaut *(Metalblade)*

this mind numbing experience I would be extremely surprised. In fact the album is very much an aural representation of the band's name itself in that it's obvious, slightly naive and definitely VERY simple thrash/metal. Everything on 'Trouble Within' struggles manfully under a cloudy production that at it's worst reduces the guitar antics of Eddie Katilius to the sound desperately long nails make when pulled across a bright clean blackboard. What you have is moderately paced to slow songs that suffer one The two members of the foursome who can play a bit are singer/bassist Scott Womack and drummer Bobby Jarzombek. But even this leads to a terrible imbalance with Mr Womack grabbing every opportunity to do various Joey DeMaio impersonations, attempting to induce any break into a concoction of 'Flight Of The Bumble Bee' and 'The William Tell Overture' when neither the listener and more importantly the song can take it. The exceptions are few and far between, I guess that the lengthy 'The Calm Before with such a shortage of ideas and talent is an instrumental, but the last track 'Stella Rubese' happens to be just that. The band finish up with a totally throwaway rap piss take that backfires in an immense fashion.

PERSONNEL. Steve Cooper vocals, Eddie Katilius guitar, Scott Womack bass, Bobby Jarzombek drums.
'Baptism Under Fire' *(Metal Blade/RR)* '86
Trouble Within *(Metal Blade/RR)* '87

JUGGERNAUT
(Metalblade)
Formed in the lone star state of Texas in '85 they got involved and included on the Metal Blade compilation album 'Metal Massacre 7' did various gigs supporting the likes of Slayer and Metal Church and then in '86 released their debut 'Baptism Under Fire' which I have yet to hear. But I have come to grips with '87's 'Trouble Within' and if Juggernaut are still a viable proposition after and all from being too lightweight in the guitar department, where poor Eddie is either banging out the riffs or attempting the odd foray into solo distortion land, with neither event actually managing to coincide! The best start has to be awarded to 'Russian Roulette', with some reasonable staggered riffing, but the whole thing slips quickly into a quagmire of one dimensional unimaginative noise, a rather amateurish and confused display. The....Swarm' has had some sort of thought put into it and 'Trouble Within' manages to puff away at a fairly hectic pace, but it's obvious that Juggernaut usually run out of ideas very quickly. Consequently halfway through every other track it's no surprise to see songs carried by the rhythm section ALONE while the amateurish singer and desperately unimaginative guitarist take a back seat. The one thing Juggernaut should not have attempted



Kruiz *(WEA)* Kublai Khan *(Shark Records)* Kreator *(Noise Int)* Krank *(RR)*

KREATOR *(Noise Int)*

Kreator rose from the ashes of three piece Tormentor who were originally put together by Mille, Ventor and Rob in 1983 in Essen. They cut a demo entitled 'End Of The World' which attracted the attention of Noise and secured them a deal, a change of name to Kreator and the release in '85 of 'Endless Pain'. From there the rest is history. Fleshing out to a four piece Kreator are one of the most intense outfits around. The best of the German speed bands. The thing about the mighty K is that these guys can really PLAY and write damn fine songs to boot. Technicians of the highest order they DON'T MESS ABOUT, recording the brain suckingly immaculate 'Pleasure To Kill' *('86)* in only two weeks and 'Terrible Certainty' *('87)* in three! This is the sort of band that goes into the studio hammers it home and overdubs only very rarely. At the time of its release 'Terrible Certainty' was simply the ultimate in death hate speed metal! Best track 'Toxic Trace' classiest number the single 'Behind The Mirror'. But this album was actually surpassed by the bands latest offering, '89's 'Extreme Aggression'. Apart from Randy Burns production, which was slightly too clean for my taste, here you simply have one of the best thrash albums of the last few years. The songs are deeper and more thoughtful than before, not just musically, but lyrically, with the band veering away somewhat from the usual death hate themes. For example 'Some Pain Will Last' confronts twentieth century pollution and 'Stream Of Consciousness' is about varying psychological states while 'Bringer Of Torture' deals with the delicate subject of incest, rather indelicately! And it's a cleaner sound, less manic, less complex than previous recordings, not a hint of reverb anywhere, even though Mille's distinctive barked vocals are well in order. And on the odd occasion the guys are actually venturing out into melodies! Just grab a slippery handful of 'Betrayer' or certain 'commercial' sections attached to the almost self-conscious 'Fatal Energy.' Let's face it this band ain't ever going to change that much, yet with 'Extreme Aggressions' Kreator stretched their warped empire into ever so slightly more accessible avenues without losing one iota of their integrity or their intensity. Beautiful evolvement. Phenomenal, extreme German thrash.

PERSONNEL. Mille Petrozza vocal/guitar, Rob bass, Ventor drums, Frank Blackfire guitar

'Endless Pain' *(Noise)* '85
'Pleasure To Kill' *(Noise)* '86
'Terrible Certainty' *(Noise)* '87
'Out Of The Dark' *(Noise)* '88
Extreme Aggressions' *(Noise)* '89

KRUIZ *(WEA)*

The premier Russian thrash band, the name means crossroads by the way, whose first album 'Kruiz 1' was a well dodgy affair that was released on the national State label where the band sang in Russian and I think were confused as to exactly what musical direction they wanted to take. 'Kruiz 1' pulled together a variety of styles and it all came out in a rather ungainly glam/thrash concoction. What fabulous demo WEA Germany got hold of to justify signing them I can but guess, but sign them they did, and surprisingly the second album 'Kruiz' justified what amounted to an almost mystical insight! Perhaps WEA just wanted to have the best thrash band in Russia because believe it or not Kruiz's first album sold a reputed 10,000,000 copies! The band called their sound on 'Kruiz' digital garage with a rock and roll edge. Well I don't know about that but it certainly smacks of probably the only two thrash bands that have permeated to Russia as yet, and that's Anthrax and Metallica. It's obvious that the band are professional musicians first and foremost. Just listen to guitarist Valeri Gaina and you'll realise he could be the first Russian guitar hero! Kruiz bash out very Americanised classy thrash which is highlighted by some distinctly unusual harmonies and melodies from Gaina. It also has an extremely clear production, very professional indeed, so if you are into either Anthrax or Metallica you should grab a sweaty hold of this album. Stand out tracks have to be the evocative 'Possessed' and the cresting brutality of 'Brave New World'. It's a great pity that the band got zilch promotion and very shoddy handling in England and in fact, believe it or not, were banned in the USSR until very recently!

PERSONNEL. Valeri Gaina guitar, Fjoder Wasiliev bass and Sergej Efimov drums.

'Kruiz 1 '87
'Kruiz' *(WEA)* '88

Laaz Rockit *(Enigma)* Living Death *(Aaarrg)* Ludichrist *(Combat)* Lethal Aggression *(FH)* Lord Crucifier *(Metalworks)* Legion Of Parasites *(Razor)* Loss For Words *(Death)* Last Decendents *(Aaarrgh)* Lunatics Without Skateboards *(Aaarrgh)*

LAST DESCENDANTS *(Aaarrg)*

Last Descendants are a Bay Area based band that has been in the making for five years and were originally formed in '84. They recorded their first demo in the summer of '86, titled 'WW 111' that was distributed throughout Europe as well as the States. In the summer of '87 they went back into the studio to record their second demo of which two numbers, 'One By One' and 'Malpractice', made it onto the album. In '89 they flew over to Bochum and recorded 'One Nation Under God' at Phoenix Studios. They have toured Europe extensively, though not England, and hammered San Francisco with the likes of Metal Church, Y&T and Testament. The band sound nothing like the Bay Area, far more Germanic, mix and matching speed with melody and on some tracks exhibiting a nice sense of both. Veering towards technical thrash at times, Last Decendants utilise the lighter side of their musical nature well, they have an instinctive feel for melodies and acoustic interludes both of which make for the strongest moments on tracks like 'Not My World' and 'Vision'. They also know how to thrash out as on 'One By One' but as benefits the band's experimental and diverse approach to thrash, this is not exactly a straightforward number. Drummer William C Ackerman indulges himself in some wired rolling rhythms that drag the dual riffing of Joel Barton and Garry Morton along in the strangest of fashions! Very complex, very much a question of stopping and starting. The second side contains longer material and the band surprisingly do away with the riffs and concentrate more on the rather lightweight harmonies of both guitarists. The final and longest track *(clocking in at over seven minutes)* is the instrumental 'P.G.13'. where for some reason the band decide to emerge with their heaviest and most commercial riffs. The song incorporates roughly three major shifts in pace and structure but unfortunately each movement is strongly signposted and overall it's an odd concoction of Germanic intensity mixed with lightweight FM soloing. To conclude Last Descendants are one of the most European sounding thrash bands I have ever heard from the Bay Area but they don't really have the class or the musicianship to experiment into the techno thrash inhabited by the likes of Voivod or DBC. The future will tell.

PERSONNEL. Garry Morton guitars, Matt Hall bass, Joel Barton guitars, William C Ackermann drums, James Waits vocals.

'One Nation Under God' *(Aaarrg)* '89

LUNATICS WITHOUT SKATEBOARDS *(Aaarrg)*

LWS are a thrash band formed in '88 incorporating hardcore enthusiasm and

humour, formed in Holland from bits of Whiplash and Stray Bullets. Their adage is an admirable one "Having a good time playing and seeing how far we can get doing it." they produced the infamous 'Death And Die' demo in March '88 and soon signed to Aaarrg and started to make their mark gigging with all manner of bands in Europe, as in Blessed Death, Cyclone, Upset Noise and Mandator. The first LP 'Welcome To The Asylum' was recorded in April '89, and incorporates elements of hardcore and thrash with the odd melodic interlude. A pot pourri of warring elements that the band manage to pull together more by the grace of a good production than by God. What I like about these guys is their sense of fun and their tongue in cheek look at life. It roughly seems to revolve around Freddie Kruger and safe sex, or having safe sex with Freddie Kruger. The pace from the beginning of the very first track is FAST, with the band showing their core beginnings as on 'Crystal Lake' and 'Go Song', but when they do decide to slow things down a bit they evolve into some well happening metal that shrieks class innovation. They aren't afraid of melodies either, just take a listen to '1428 Elms Street' which happens to be one of the best tracks on the album, controlled thrash that makes interesting slip roads into metal metal land. 'Welcome To The Asylum' is very much a meeting of extremes but the band have the expertise and ideas to mix and match them so that for the most part they gel reasonably well. At its best we have a mixture of metal/hardcore/thrash and melody. Advice for the follow-up is a toning down of the speed and perhaps adopting a slightly more structured attitude to the material.

PERSONNEL. Dennis guitar, Boost guitar, John vocals, Manfred bass, Donovan drums.
'Lunatics Without Skateboards' *(Aaarrgh)* '89

LIVING DEATH
(SACRED CHAO) (Major)
Living Death have now metamorphosed into Sacred Chao due to interband wranglings, but it is as Living Death that they deserve to be mentioned in this A-Z. LD were one of the first ever thrash bands in Europe banging out their debut album 'Vengeance Of Hell' on Earthshaker in '84 and following it up with 'Metal Evolution' in '85. To be honest both were rather dodgy thrash offerings but in '87 the band signed to Aaarrg and released a stormer 'Protected From Reality'. Living Death were now starting to write structured, fast, powerful thrash, the only drawback being a slightly muddy production from the usually reliable Mr Hubert and the tortured raspings of vocalist Toto. Musically they have the ability to manipulate melody, the beautiful hanging breaks in 'Horrible Infanticide'*(Part One)*, and inveigle pace, the slow chugging menace of 'Nature's Death'. The best track has to be the haunting, evocative 'War Of Independence', an instrumental which shovels fragile acoustic melodies before ushering in a legion of tomping, sightless riffs, complete with choral backdrop and sterling dual lead work. And '88's 'World's Neuroses' was even better! Here you had a superior production and songs that displayed more variety and more complexity. Toto's vocals have matured into something vaguely recognisable but it was the pure craftsmanship of their material that hits home. What you have is classy, controlled technical thrash, with power always whispering the watchword of melody. It's exemplified in tracks like 'World's Neuroses' with the gonzoid chorus, steaming chords and off the wall merry go round refrains. This has to be equated with the total speed mayhem of 'Schizophrenia' but the finest moments are the final cuts on either side, 'Down' and 'Tuesday'. Both indulge in truly gigantic riffs but structurally are paced, compact offerings, straining all their intensities into one needle spot of ecstasy. 'World's Neuroses' was one of the best thrash albums of '88 and SHAMEFULLY neglected. Then came the split of personnel, the change of name and the EP 'Sacred Chao'. A direct progression from 'WN' we have the bands most accessible and mainstream moment to date. Obviously tracks like 'Life Means Nothing' and 'Leave You Right Now' are aiming to infiltrate the highly profitable middle ground between thrash and metal. Slimmed down to one guitarist with much improved vocals, it's fair to say that Sacred Chao are dishing out fast, structured thrash/power metal, with catchy choruses and harmonies that would have been kicked into artistic touch around the 'Protected From Reality' period. A fine EP yet the loss of a guitarist and a very lightweight production leaves me waiting for the first album before making any decisions as to whether the band have made the right choice.

PERSONNEL. Atomic drums, Fred guitar, Toto vocals, Lemmie bass.
'Vengeance Of Hell' *(Earthshaker)* '84
'Metal Revolution' *(Earthshaker)* '85
'Protected From Reality' *(Aaarrg)* '87 'Worlds Neuroses' *(Aaarrg)* '88
Sacred Chao *(EP) (Aaarrg)* '89

LUDICHRIST *(Combat)*
Like Holy Terror, Ludichrist started off from crossover origins. They hail from the East Coast of America and hit the racks with 'Immaculate Deception' in '86, a brutal writhing sack of demented rhythms and

screaming chords. And of course they have a sense of HUMOUR, which is probably the most crossover thing about them to date, but on their debut was reflected on cuts like the nauseating 'Green Eggs And Ham', 'Blown Into The Arms Of Christ' and the totally hysterical cover of the Monkee's 'Last Train To Clarksville'! But the crossover made it to thrash with the mighty follow-up album, 'Power Trip'. Perhaps the disruption in the personality stakes had something to do with it, but instead of around twenty tracks you got a sculptured ten. What we are talking here is HIGH CLASS thrash. Marauding riffs latched onto rock and roll rhythms that are driven and slammed repeatedly by Thomas's raped vocals. The appealing thing about Ludichrist is their hardcore sense of unexpectedness, the willingness to look outside thrash as a strict genre and experiment with rhythms and structures. At times they exhibit an almost frightening eccentricity but that's because they have more imagination than most other bands. There is the on the off beat start to 'Stuff To Fill Graves', which is seventies metal speeded up, complete with funky bass runs over sliced manic thrashings. Very death! Then there is the Calypso latin break in 'The Tip Of My Mind', the rap intrusion on 'This Party Sucks' which sweeps the Beasties under the table and the blues feel to 'Johnny Pump'. No matter how Thomas may disparage the musical ability of the band, they all know their stuff especially multi talented drummer Dave Moranda who hopefully is back to stay this time. 'Powertrip' is thrash squeezed into a very small aspect, a thunderous storm inside your head.

PERSONNEL. Dave Miranda drums, Paul Neider guitar, Guy Brognan bass, Tommy Christ vocals.
'Immaculate Deception' *(Combat)* '88
'Powertrip' *(Combat)* '89

Loadsaletters!

"It's an absolutely scandal!". So writes Mervyn Spottiswoode of the Finchley Kiss and Yngwie Malmsteen Appreciation League. *"How dare you say they are all W****** who ought F.O.A.D?"* How dare we indeed. If you are coming over queer with boiling fury about some great outrage, then drop us a line to:

Loadsaletters,
Metal Hammer,
59 Queens Gardens,
London W2

EDGAR'S MAGIC CIRCLE
I was both interested and disappointed by Edgar Klüsener's article on occultism (MH Issue 18), and it's metal connections. I am both a Christian and a metal fan and found some of his comments confusing to say the least. I assume your first mistake was a misprint when you said *"If you believe the Bible you believe the devil created God as his favourite angel."* I believe in the Bible but I definitely don't believe this! God created Satan who as you said tried to overthrow God and was banished from heaven, to become 'the eternal antagonist' of his creator. I'd be grateful if you'd tell me what you found in the Bible to suggest God and the Devil may be one and that the Holy Trinity could be a Holy Quadrant?
I also think you left the issue of backward masking on records hanging without a conclusion. The conclusion is quite simple. It's all a load of cobblers! Backward masking does exist, but it doesn't affect our subconscious because our brains don't work in reverse. Regarding the final comment about bands such as Slayer who only sing about Satan because it sells (how do you know that anyway?) I think they ought to open their eyes and look around. Def Leppard have sold a helluva lot more records than Slayer without ever singing about Satan. Basically I think Mr.Klusener has misunderstood the issue.
LEE TURBARD,
Halstead, Essex.

You're right, Edgar's opening line about the Devil creating the God was a text error. We apologise to Edgar, the Deity, Old Nick and all our readers.Ed.

LET'S MAKE UP AND BE FRIENDLY
As a big fan of Glam Rock my complaint is there are too many people in the world who have the idea that make up is for women only.
Well I am a 20 year old woman and I enjoy a man in make up.
I would love to walk down the street with a guy who looked like Bret Michaels of Poison. So come on guys, and make up!
CORRINA RAIKES,
Jersey, Channel Islands.

Should that be Chanel islands? Ed.

BILLY DRAG
I must complain about Billy Bragg. At Reading 'Rock' Festival this year this poseur of the first order said over the PA: *"Thank God there's none of this on the show"* and then proceeded to play the Deep Purple classic 'Smoke On The Water'. Now I've nothing against Billy. It's not his fault he's a third rate musician, who wouldn't recognise good rock music if it jumped up and hit him the teeth, but there's no need to be insulting.
MIKE FAULDER,
Abingdon, Oxford.

HANDS OFF US ROCKERS!
How long are rock fans going to be treated like dirt? Every day I am subjected to prejudice and hatred, all because I wear a denim jacket and a Guns n'Roses tee-shirt.At school I am picked on and people try to change my tastes in music. But I have been brought up on the music of Led Zeppelin, AC/DC and Thin Lizzy. Recently an old woman asked a police man to help her cross the road because she thought I was going to mug her! Let's have a little more tolerance in the world.
CHARLIE HEADBANGER,
Long Eaton, Nottingham.

More Cinderella, says Heidi.

RIGHT YOU METAL LOT!
This is the last straw. I am really pissed off now and in a minute I'm gonna blow my top. Why? 'Cos I'm a young Glam Rock fan who is into Crüe, Poison, Cinderella and Tigertailz, and in Issue 17 some stupid metal head called Kev had to the nerve to say he wants more metal and less glam rock garbage. Garbage! What the hell is he on? What we want is MORE Glam and less Metal.
HEIDI REEVES,
Newport, Gwent.

Hush now readers, soon you shall more of everything! Ed.

BRA AND PANTIES SHOCK
Why is it that if all these female singers are so good at what they do, they feel the need to wear bra tops and pull their trousers down to reveal their pants? If their music is so good, surely they don't need to act like porno models? Ozzy doesn't need a bra and sequins to make his music acceptable.
HELLEN KNOWLES,
Saxilby, Lincoln, Lincs.

Let's face it, Ozzy doesn't look that great in a bra. Ed

ADAM WHERE ART THOU?
Whatever happened to Ask Adam?
Rik, Grimsby

Dunno, we'll ask him. Oh, it seems he has disappeared. Sorry about that. Ed.

GOOD OLD METAL HAMMER!
Well the mighty Hammer does it again. yes, that's right, I'm talking about the brilliant 4 track EP in issue No. 18. It was a well put together record with four good up and coming bands, even thought Xentrix did sound a bit like Testament. But they are still great. Thanks too for putting it on vinyl instead of flexi-disc like the rubbish you get with other mags I could mention. So the big question is, when is the next one!
DOUGIE,
Dundee, Scotland.

Gee thanks Dougie. It's nice to have some appreciation once in a while. And not even one F.O.A.D! Ed.

METAL HAMMER CLASSIFIEDS

PERSONAL

KIWI METALLERS NEED BOARD. Both 19, hoping to find somewhere to live around London area with other headbangers. Both males emigrating from New Zealand in mid 1990. Both longhairs into Slayer, WASP, Crue, Maiden, Mortal Sin, Dogs D'Amour and British female metallers. Please write asap to: Gavin & Lindsay, 10, Tarawa Street, Paekakariki, Wellington, New Zealand.

MALE 15 seeks friend in the Newport/Gwent area.Box No.131.

MARILYN, FAMILY & FRIENDS. Many, many thanks for everything. **DALE.**

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KISS CRAZY - new **KISS** fan club approved by **KISS!** Package ready. Annual membership: £8. 00 (UK), £10. 00 (overseas). Cheques payable to **KISS CRAZY,** Box E, 41 North Road, London N7 9DP UK

MUSICIANS WANTED

GERMAN MELODIC HR BAND with a production deal at Mainhattan/BFS Management (Scorpions, White Lion, Treat). Uregently require vocalist into Tesla, Bullet Boys. Outfit, experience essential. Write to: Bobby Stoecker,
Obereschbacher Str. 1,
6380 Bad Homburg v.d. H.
West Germany

DRUMMER wanted for rock band. Blues and rock influences. Phone Alex on 01 348 7182

MUTANT BRAIN DETH require technical dethhthrash drummer for studio work & gigs. Bournemouth - 0202 894066.

FEMALE GUITARIST NEEDED. Write as soon as possible. Box No.132.

WANTED

Management Company looking for new bands and artistes for record deals. Contact:
IMPACT PRODUCTIONS UK.
Tel: 0253 54059

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COMPACT DISCS,**
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BOOKS

A CONTRACT WITH GOD
Will Eisnar
(Titan Books £5.95)

New York in the Thirties. A tenement block in the Bronx. Dropsie Avenue, a prison for the impoverished first generation Americans, dreaming of 'uptown' and breathing venom at the landlord. Breeding ground for the realisation of nightmares and the destruction of aspirations.

Sepia coloured images activate tragedy in the streets and the block. The text provides colour by words and the real life portraits of Frimme Hersh who makes a contract with God, Eddie who sings in the street and brushes with fame, Scuggs, a victim of juvenile malice and Goldie and Willie who test the country in the dream made manifest department, come without filters. Harshness is left untainted, all pairs of rosy tinted specs are trodden underfoot.

Will Eisnar brought 'The Spirit' to graphic story-telling in 1940. 'A Contract With God' appeared nearly forty years later. As a complete work, art, text and the way the two are combined to form an unusual and unique flowing structure, this book is stunning and direct. Not Judge Dredd admittedly, yet unarguably as exciting, dramatically and visually. And with a great deal more character.

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METAL TECH

SAVE MONEY... BUY NOW!

As the run up to the Christmas sales season begins in earnest... we examine some of the tastier elements of the new hardware on offer this Autumn... New budget guitar amps are coming, plus a whole host of HIGH budget guitars. Read on, the future of rock is in your fingers...

REBEL YELLS

Carlsbro are one amp company that have been at the forefront of the U.K. combo design. This year, they decided to upgrade all the cosmetic features of their entire range - a move which has proved very successful, and caused no small amount of head turning at the British Music Fair back in the Summer. As an example of the range, lets take a look at the Rebel Twin 100 Watt lead combo - a middle of the range item, weighing in at around £336.36 inc. VAT.

The solidly build cabinet, comes complete with shock proof reinforced corners and the trade mark Carlsbro recessed handle on the top. (The cabinet corners lock together, so if you choose to stack up several of the same models, the pile is rather more stable that just loading up standard cabinet feet. Smart). On the front, a heavy kick-proof grille (it is!) covers a 100Watt 12; Celestion loudspeaker, while above that is the bank of controls. Running from left to right, these are: Input (with Hi/Lo Gain switch - see later), Gain (Master volume control), Bass, Mid and Treble tone controls, Effects loop Send/Return sockets. In the centre, dividing up the controls for Channel 1 and Channel 2, is the footswitch socket that switches between them. On the right hand side, the Channel 2 controls are the same as channel 1, but without the Effects loop, but with a magic ingredient - the Overdrive control. The reverb controls are fairly simple: with two levels of reverb available on two touch switches, and a rotary control for the level of reverb in the output. Again, a footswitch socket is provided, so that the reverb can be switched in as necessary. On the farthest right is the Master Volume control, and next to it, the Direct Injection output socket, which can be used to send signals to a mixing desk for directing to the PA (or to a recorder). Often, footswitch sockets, effects loops and DI outputs are placed on the backpanels of combos, so full marks to Carlsbro for putting them where the muso can get at them - without the embarrassing upside down antics of leaning over the back to plug something in...

In operation, the Rebel Twin is a cinch to set up - just plug in the footswitch, connect up the guitar, select your channel, and go! Channel 1, with the effects loop, is basically the rhythm channel (and the gain control has a pull out facility for extra treble). The effects loop allows you to connect up your current effects pedals directly to the amp - giving a more effective (sorry...) signal to them, which in turns means more efficient effects. Channel 2, with the Overdrive control, is decidedly for lead work. Carlsbro have long been known for their distortion circuits, and this one is no exception. The overdrive available ranges from a soft sustain, (with a jagged edge to it!) through to wasp-in-a-matchbox type thrash metal screaming. Having the ability to switch from clean to searing at one go also means that your cover versions of 'One' are gonna sound a lot more convincing.

Solid, sturdy and reliable, the Carlsbro range are great workhorses for practice, rehearsals, or small gigs, and happily, the pricetag doesn't cause too many heart attacks for penniless axepersons.

Details of the entire Carlsbro range is available from your local dealers, or write to:
Carlsbro Electronics,
Cross Drive, Kirkby In Ashfield,
Notts. NG17 7LD

CELESTION - SPECIAL K...

The latest in a long line of new Celestion loudspeakers are to be released shortly, based on their new chassis design, and aimed at the PA and general markets. There are three 200 Watt models - in 10", 12" and 15" options, and there is also a 15" 100 Watt option too. All models feature a cloth cone surround (which enhance bass response) and have the added benefit of copper coated edgewound ribbon wire (which enhances something unspecified...).

Called the K series, these new models should be available in music shops and repairers by now, but in case of difficulty contact:
Celestion International Ltd,
Foxhall Rd., Ipswich, Suffolk. IP3 8JP. Tel: (0473) 723 131.

NECKING...HARD!

Ibanez have now consolidated their U.K. custom guitar operation, and they have just announced that the retrofit necks (which can be fitted to any 540 series Radius, Saber or Power models) are now available for direct fitting in the U.K. The new necks have been designed with the usual 1980s rock guitar tricks in mind, and feature bound edges, ebony fingerboards and the eye catching shark tooth inlays, plus their amazing W profile to the necks themselves. (These are the same necks as fitted to the Frankie Gambale model Ibanez Saber as standard).

The price for a new flash neck? Just on £130, plus fitting charges. The fitting and changeover is available from Ibanez Pro Dealers ONLY, so to find your local one, contact British agents for the marque:
Cougar Audio Technology Ltd.,
Morley Rd., Tonbridge, Kent.
Tel: (0732) 770872.

KLONDYKE... STRING DRIVEN THINGS...

Klondyke Trading Co., based on the south coast, have managed to secure the U.K. dealership for a wide range of interesting new items, starting with the Klondyke string range. (See the cover of the Metal Hammer EP from a couple of issues ago... spot the Klondyke tee shirt on the Xentrix photo!)

Also new from them, and to be featured in a special Metal Hammer Metal Tech supplement in December, is the Asprit. This is a quite ingenious device, which is basically a small plastic box, filled with reverberating strings, which is mounted onto the top of an acoustic guitar. Correctly fixed into place, the Asprit resonates when the guitar is played, giving a gently pleasing reverb sound to the overall guitar response. All this...and no electricity! The box is entirely passive, and simply slots onto the tops of most guitars. The springs inside use only the energy supplied from the vibrations in the guitar top, and don't require any batteries or mains electric power to create their subtle sounds. With little to buy once you have got an acoustic (except new strings and a capo!) the Asprit looks set for a most successful Christmas indeed.

Finally, Klondyke have now introduced the new Mark II version of their Turbo Rat distortion pedal...which took the Metal Tech Division by surprise - and we'd very much like our ears back please Graham... A full review of all (including their snazzy line in ace guitar straps) coming up soon: but if you really CAN'T wait a second longer, get on to them. Write to:
Klondyke Trading Company,
Unit 3B, 8 Cowley Rd.,
Nuffield Industrial Estate,
Poole, Dorset. BH17 7UJ.
Tel: (0202) 670299.

CARVING A REPUTATION...

One items of the guitarists hardware that has seen little research or development since it was invented, is the plectrum. Used by almost every axeperson in the galaxy (apart from a few neo folkies and speed pickers...), the poor plec (or pick as it is often, wrongly, known) hasn't seen any serious new planning or design for half a century. Starting with tortoiseshell (actually turtleshell, and now illegal in the U.K.), the only real change in plectrum technology came in the early 1960s when plastic came into general usage. But now, Brazenrock, who brought us the Maxima Gold Strings earlier this year) are now importing the Dugain hand sculpted plectrums. Invented and made by inventor Jean-Charles Dugain, the plecs are hand carved from a variety of natural materials - and are uniquely shaped with carefully shaped ridges down both sides. These mean that the fingers actually slot into these ridges, making these rather heavy plecs even more stable. It took me a few days to get used to the idea - but I can see the benefit. In terms of physics, very thin plectrums emphasise higher harmonics, but not the lower ones. Using a thick plectrum would appear to solve this: but in fact, the density and mass of the materials often end up with a deadening effect. Enter the Dugain plectrum, which seems to solve the problem. The idea being that the plectrum is solid, but that the ridges allow it to move in your fingers too. Not enough to dislodge it - since the ridges hold it in place, but enough to ensure that each attack on the string is uniform: and gives optimum full frequency response. The prices involved reflect the time and difficulty of working the particular materials. They start at £3.80 for guaiac (a specialist hardwood), £5.52 for ebony, £5.75 for coconut, £6.32 for horn, £6.90 for bone and £16.10 for stone. My review Dugain model was horn, and this proved to be one of the best for fast lead playing, and fairly solid riffing. (I wouldn't recommend the wood or coconut models for rock...not unless you actually like splinters in your fingers!).

My horny plectrum (take that any way you like...) is a rather fine piece of carving in fact, and while the news item above was written when the plec had only had around 10 hours playing, it hasn't degenerated any, and looks likely to retain it's edge for some time. I'll keep you informed.

Details from
Brazenrock, Brazenrock House,
4 Kilravock Street., London W10.
Tel: (01) 969 3619.
(Please note - the stone plectrums (in various different types of rock, such as quartz, tigers eye, thrash etc...) aren't yet available in the U.K., and demand for them is already high. Book now for 1990...

BOXING STUPID...

Several bands have contacted me to find out where they can get the giant road cases used by major bands. These monster boxes, on wheels, are used for mega tours, and measure around eight feet long by four feet high, and about four feet wide. But...I've drawn a blank in the search for the suppliers! Anyone with information leading to the tracking down (and eventual editorialisation) of the culprits, gets house points. Details to me at the usual Metal Hammer address. Ta.

TIM OAKES

THE BAILEY BROTHERS

would like to thank all our friends in too many bands to mention, for their support. Watch out for the Palace, which has a £300,000 light and laser show, a large dance floor, 40 foot video screen, a large stage and a VIP area. The admission fee is £3 and beer is £1 a pint! The Rock Palace opened last week (Friday 13th, October)

LION DRUMMER PARALYSED

Mark Edwards, drummer with Lion, was recently injured in a Motocross night race in Los Angeles, and left temporarily paralysed. He is now making remarkable progress and a full recovery is expected. We'd like to wish Mark all the best and hope he's back on the drum stool soon. If you'd like to wish Mark well, send him a card addressed to Mark Edwards, Baylor Institute for Rehabilitation, 3505 Gaston Avenue, Room 301, Dallas, Texas 75204

SUPPORT YOUR LOCAL GIG!

The future of rock in Britain is at stake! We must develop more bands to combat the flood of Americans and Euro groups. And the best way to achieve that is to have a healthy, thriving local gig scene. Promoters and club owners do their best. But YOU the reader and music fan must do more to help. You often hear kids say: "Oh I'm going to see Mötley Crüe, or Bon Jovi," but ask them if they ever go to their local club to watch Herbert Schnitzel and His Ass Kicking Five, and the answers will be, "No way Jose. I never go to see local groups, not when I can watch the latest edition of 'Pob' on t'telly."

So what's wrong with those local groups who could be the stars of tomorrow? They might have all the excitement and star quality of big name groups, but just because they are 'unknown' many just don't bother to turn up. Local venues are the training grounds for bands of the future. Us Baileys are planning to set up venues like the famed Rock Palace, Bradford, at various locations around the country. The idea is to ensure bands have good venues with a large audience and all the facilities they deserve. We are sure most of you are fed up with poor quality ales, extortionate prices and cracked plastic beer glasses.

Not to mention lousy bogs and inadequate nose bag arrangements!

IT'S THE PALACE OF VARIETIES!

Talking of gigs, the new Rock Palace at Bradford, is a venue of real quality, providing first class facilities and a capacity of 2,500 which is large enough to accommodate the world's top rock acts. Us Bailey's are pleased to be involved with the venue and

ROCKERS IN PARADISE

We are looking forward to an episode of a TV show called Paradise Club which features Nicko McBrain dressed in a boxing leotard and Bruce Dickinson wearing a wig and helmet.

There's also a version of 'Gimme Some Loving' which features Nicko on drums and Bernie Marsden on guitar.

Apparently the boys were due to commence filming at 11 am but had their schedule changed until eventually they started their parts at 4pm. The result was the chaps had to spend all that time in the pub! At least it made a good come back session for Nicko after his honeymoon in Miami, Florida. (We heard he was sighted on the beach making sand castles for Sooty and Sweep!) Talking of Sooty, you hear shouts of 'Sooty, Sooty!' at every gig. Could the furry one be the next Eddie? Or will Hellowen feature Yogi Bear as their mascot?

HELP LINE

We always try to help small bands and now e give you the Bailey Brothers Showcase, which will be your chance to be heard on the Yorkshire Radio Network which will be syndicating the BBs rock show around the entire world in the near future. The show goes out every Monday night so send your demo tapes, biogs and requests to

Bailey Bros Showcase,
Hallam FM, PO Box 194,
Hartshead, Sheffield SI 1GP.

We are on the air from 7 pm to 8 pm every Monday night. So turn on, tune in and fall over! Check it out Metal Heads, and see you next issue.

HARD ROCK AND HEAVY METAL STUDIO REPORT

PART 2

After having examined the situation on the Continent *(i.e. West Germany and the Netherlands)* in Part 1 we are now going back across the Channel and the Atlantic. Whether you want to cut your next demo in Toronto or whether you feel drawn by the historic shores of Britain - the following hints will prove invaluable. Just one small piece of advice: the international telephone code for the United Kingdom is 0044; connoisseurs of maple syrup will strike lucky by dialling 001. So let's cross the Atlantic!

CANADA

Despite the fact that we wanted to give you as comprehensive a summary as possible we found that the studio scene in Canada is mainly concentrated around Toronto and Vancouver. So here goes...

THE LITTLE MOUNTAIN SOUND STUDIOS LTD.
201 W, 7th Avenue,
Vancouver, BC V5Y 1L9
Tel.: 604/873-4711
Acts like Bon Jovi, Aeromsith and Motley Crue have been known to frequent this renowned studio. The studio has two 24 track and one 8 track machines. Everything is possible here, from demos to top productions. Unfortunately the studio does not offer any accomodation for bands who want to record here.

MUSHROOM STUDIOS
1234 W, 6th Avenue,
Vancouver, BC V6H 1A5
Tel.: 604/734-1217
This studio prides itself in a 40 track recording capacity. The actual premises are sub-devided into three studios and there is lots of space for practice. There is no accomodation offered either, but as we are dealing with a professional studio arrangements can be made.

COMFORT SOUND RECORDING STUDIO
26 Soho St. Suite 390
Toronto, ON M5T 127
Tel.: 416/593-7992
The name speaks for itself. In this extremely relaxed atmosphere the taping practically takes care of itself. The 24 track machine is completely adequate even by international standards. Yet again no accomodation. The same applies to practice facilities.

EASTERN SOUND
48 Yorkville Avenue
Toronto, ON M4W 1L4
Tel.: 416/968-1855
The Eastern Studios house three different recording studios under one roof. The recordings are cut on 24 tracks. There are practice rooms, however, accomodation has to be found elsewhere.

GRANT AVENUE STUDIOS
38 Grant Avenue
Hamilton, ON L8N 2X5
Tel.: 416/522-5227 and 827-5138
So there are studios outside Toronto and Vancouver after all! Many a band have returned from this studio deeply satisfied about their completed work.

HYPNOTIC SOUND
314 Jarvis Street, Suite 101A
Toronto, ON M5B 2C5
Tel.: 416/595-9818
Don't worry, the term hypnotic only refers to the sound. And that comes across accordingly thanks to the 24 recording tracks. Unfortunately no accomodation.

KENSINGTON SOUND
170 A Baldwin Street
Toronto, ON M5T 1L8
Tel.: 416/593-9607
A quiet tip for young bands. This studio specialises mainly in recordings for independent labels. A recoding capacity of 24 and 26 tracks is not half bad. However, you'll have to look elsewhere for practice facilities and accomodation.

Jon Bon Jovi

MANTA SOUND
311 Adelaide St.E.
Toronto, ON M5A 1N2
Tel.: 416/863-9316
This place has a recording capacity od 32 tracks. The fact that there are five studios under the one roof certainly deserves to be mentioned.

McCLEAR PLACE RECORDING STUDIOS
225 Mutal St.
Toronto, ON M5B 2B4
Tel.: 416/977-9740
48 recording tracks open undreamt-of sound horizons. And of course you can record in three different studios. The place even offers luxurious accomodation for bands. Merely the practising has to be done at home.

METALWORKS RECORDING STUDIO
3611 Mavis Rd. Unit 5
Mississauga, ON L5C 1T7
Tel.: 416/279-4008
This studio belongs to Gil Moore, Rik Emmett and Mike Levine who used to rock around the world under the name of 'Triumph'. In line with the sound of the former band the studio offers a recording capacity of 48 tracks. Very impressive.

PHASE ONE RECORDING STUDIOS LTD.
3015 Kennedy Rd. Unit 10
Scarborough, ON M1V 1E7
Tel.: 416/291-9553
Here you have the option between 24 and 48 tracks. A particularly laid-back studio that satisfies even the most exacting demands.

SOUNDS INTERCHANGE LIMITED
506 Adelaide St.E.
Toronto, ON M5A 1N6
Tel.: 416/364-8512
This studio offers real alternatives. Whether 48, 24, 16, 8, 4 or only 2 tracks, variety is no empty promise at the Sounds Interchange Studios. And of course there are five different studios to choose from.

WELLESLEY SOUND STUDIOS
106 Ontario St.
Toronto ON M5A 2V4
Tel.: 416/ 364-9533
This studio mainly deals with demo tapes and debut records. A real insider tip not only amongst Canadian musicians. There is a choice between 24 and 16 tracks.

LE SOUND ANDRE PERRY
201 Perry
Morin Heights, PQ J0R 1HO
Tel.: 514/226-2419
Wellesley Sound Studios offer two recording studios with a 48 track capacity. The bands can stay under the same roof. Unfortunately no practice facilities.

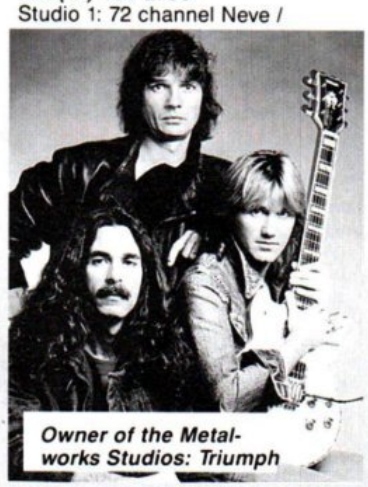
UNITED KINGDOM

Alphabetical List of Top 20 UK Rock Recording Studios

1. ABBEY ROAD
3, Abbey Rd.,
London NW8 9AY
Tel: *(01)* 286 1161
Studio 1 and 2: SSL Mixing desk *(with Total Recall)*. Studio 3: Calrec mixing desk. Penthouse Studio: Neve Mixing Desk. Digital recording, editing, CD preparation. Disc cutting. Direct Metal Mastering. Two mobile recording units. Restaurant/Bar.
Non residential.
Set in an elegant house in North London, Abbey Road must be one of the most famous recording studios in the world. Recent clients include HOuse Of Love, Pink Floyd, Pete Murphy, Amazing Colossal Men and Marillion. The Penthouse Suite is generally used for post production mixdowns, while the main studio can take an entire symphony orchestra!

2. ADVISION
23 Gosfield St., London W1.
Tel: *(01)* 580 5707
Three recording studios, each with SSL6000 Series mixing consoles with Total Recall. Sony Digital Recording. Digital editing suite. Mobile Recording unit.
recreation facilities.
Non residential.
Central Ondon is blessed with several studios, right in the heart of the city. Advision recently had House Of Love in for recording - and offer a studio that is within walking distance of most of the major record companies head offices.

3. AIR
214, Oxford St.,
London W1N 9DF
Tel: *(01)* 637 2758
Studio 1: 72 channel Neve / Focusrite. Studio 2: 56 channel SSL with G series computer. Studio 3: 48 channel Neve V series desk. Studio 4: 48 channel SSL desk. Studio 5: MIDI programming suite.
Extensive facilities. Recreation areas.
Non residential.
Set up by George Martin on his departure from Abbey Road *(se above)* Air studios offers a technological delight for clients. Recent visitors include The Law, The Almighty, The Who and Thunder. Air has a sister studio on the Caribbean island of Montserrat



Owner of the Metalworks Studios: Triumph

- if its not a victim of Hurricane Hugo!

4. CHIPPING NORTON
26-32 New St. Chipping Norton. Oxon. 0X7 5LJ.
Tel: *(0608)* 3636
MCI 24 track console. Sony F1. separate machine room. studio and isolated live room.
Recreation facilities: video lounge, pool room.
Fully residential: 13 double bedrooms. Full catering.
Set in the fine Cotswold town of Chipping Norton, the studios were set up by Richard Vernon and offer a wide range of facilities - including high quality residential facilities. All About Eve have been in over the past few weeks, as has guitar star Mario Parga.

5. E-ZEE
14-18 Market Rd., London N7.
Tel: *(01)* 609 0246
Studio 1: SSL 4056 with Total Recall. Control room 450 sq. ft. Studio 650 sq. ft. Studio 2: MCI 505. Control room 450 sq. ft. Studio 800 sq. ft.
Non residential.
Large spaces arew the order of the day at E-Zee, and that includes the rehearsal space too, with large rooms available for major bands pre tour sessions.

6. GREAT LINFORD MANOR
Great Linford. Milton Keynes. Bucks. MK14 5AX.
Tel: *(0908)* 667432
Studio 1 *(The Ballroom)*: SSL 48 channel desk, Total Recall. Very large live room. Studio 2 *(The Pavilion)*: Custom Neve 40 input console.
Residential *(independent accommodations)*
A fine country house is the setting for Great Linford Manor - and the studios are garnering a reputation for excellence in the rock world. Thunder, Tigertailz, Adrian Smith And Project and Red Warriors were recent clients.

7. JACOBS
Ridgeway House, Runwick, Nr. Farnham, Surrey. GU10.
Tel: *(0252)* 715546
Two studios: Neve V3, SSL, 4000E consoles. Live room. Mitsubishi Digital.
Recreation facilities: 23 acres of grounds, swimming pool, tennis courts etc.
Fully residential: 14 bedrooms.
30 minutes from Heathrow or Gatwick.
ANother fine country mansion turned into a recording facility, Jacobs have had The Mission, Little Angels, The Almighty and Love and Rockets to add to their customer lists in the past few months.

8. LOCO
Plas Llecha, Llanhennock, Caerleon, Gwent. Wales.
Tel: *(0633)* 49603
Trident TFA Desk. Extensive effects and outboard. Drum room.
Recreation facilities: Lounge. TV area. Tennis. Outdoor areas. Set in Welsh countryside.
Fully residential: six bedrooms, three bathrooms, kitchen, catering etc.
Wrathchild are in LOCO as I write, recording the follow up to their massively succesful Nukklear Rokket LP. Tigetrtailz, Boltthrower, Mega City 4, Energetic Krusher and The Hypnotics are recenty clients.

9. MAISON ROUGE
2 Wansdown Place, London SW6
Tel: *(01)* 381 2001
Studio 1: SSL 48 channel desk, Total Recall, Sony F1. Live room. Studio 2: SSL 48 channel desk, Total Recall, Sony F1. Cassette copy suite.
recreation facilities, bar, restaurant etc.

10. THE MANOR
Shipton On Cherwell. Kidlington. Oxon. OX5 1JL
Tel: *(08675)* 77551
SSL desk, G series computer., 2 x 24 track Studer recorders. DAT rnastering. Eastlake monitors. Extensive effects.
recreation facilities: Dining room, snooker room, table tennis, TV and video room. Heated swimming pool, tennis courts, 40 acres parkland, fishing etc.
Fully residential: 8 double bedrooms.
nother internationally famous studio: the Manors reputation can be worked out by reading through the 'Recorded At..' sections on your album collection!

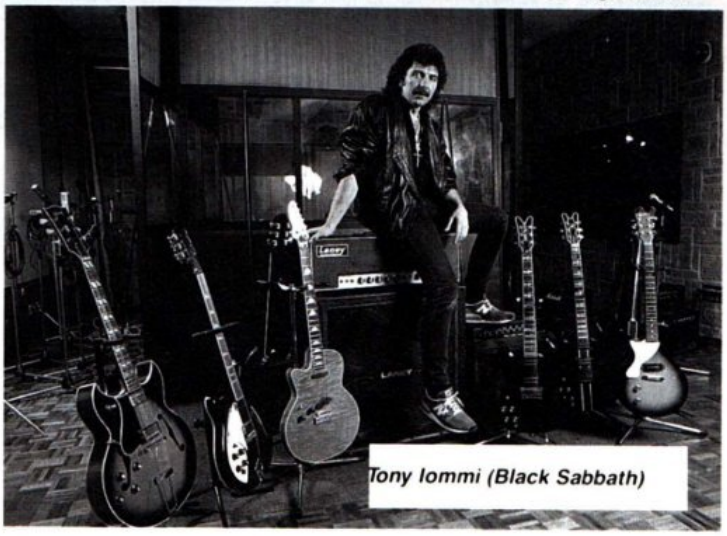
11. MASTER ROCK
248 Kilburn High Rd., London NW6
Tel: *(01)* 328 9605
Studio 1: 48 channel Focusrite desk. DAT Mastering available. Extensive effects. Control room 600 sq. ft. Studio 1000 sq. ft. Three isolation areas. Studio 2: mixdown suite comprising, SSL 48 channel

Adrian Smith (Iron Maiden) at Great Linford Manor

desk, Total Recall. DAT mastering. Extensive effects.
Recreation facilities: Private lounges, games area, showers, roof garden,, restaurant, bar.
Residential: 4 bedroom Mews house available.
Dead End and Underneath What are recent customers here at one of the newer London studios.

12. NOMIS
43 - 53 Sinclair Rd., London W14 0NS
Tel: *(01)* 602 6351
New studio based within the famed Nomis rehearsal complex. SSL 64 channel, G series desk.
Recreation facilities: cafeteria. lounge.
Non residential.
A very popular London rehearsal and recording complex: also the home of the Fender UK A&R centre.

13. POINT
9 Eccleston St., London SW1
Tel: *(01)* 730 9777
Studio 1; Mcl 500 36 channel desk. Otari 24T. Separate drum and vocal booth. Main room 30ft x 30 ft. Machine room. Studio 2: *(Pre production suite)*. Tie lined to Studio 1.
Non residential.
The Scum Children, Vamp, Horse,


Tony Iommi (Black Sabbath)

Legion Of Parasites and the Tattooed Love Boys recorded recently here, and Wild Pussy presented their A&R showcase concert in their large main room.

14. RIDGE FARM
Rusper Rd., Capel. Surrey.
Tel: *(0306)* 711202
SSL 4048e desk. Twin 24T Studer A800 recorders. Digital recording/mastering.
Recreation facilities: swimming pool, gym, tennis courts, gardens etc.
Fully residential.
Country based studio, well known for their large main studio room and comfortable facilities.

15. ROCKFIELD
Amberley Court, Rockfield, Monmouth, Gwent.
Tel: *(0600)* 2449
Two studios, each with 24/48 track Neve series 5 desks. Extensive effects. Established 1965.
Recreation facilities: Spectacular Welsh countryside...
Fully residential with self contained apartments and catering.
Salty Dog, Black Sabbath, Rush and Hawkwind are just a few of the real heavyweights who have recorded at this major Welsh studio recently.

16. THE ROUNDHOUSE
100 Chalk Farm Rd., London NW1 8EH
Tel: *(01)* 485 0131
SSL6000 *(Studio 1)*, SSL4000E *(Studio 2)* desks. Extensive range of outboard equipment. 24 hour maintenance facility.
Recreation facilities; Kitchen, lounge area etc.
Non residential.
IQ and the Gnags have been visitors here: a well known and respected studio, just north of Camden Town in North London.

17. SWAN YARD
12 - 27 Swan Yard, London N1.
Tel: *(01)* 354 3737
Studio 1. SSL4056E desk, Total Recall. Sony 3324 digital and 48T analogue. Remix room/Audio Visual facility SSL 6064 V console, Total Recall. 48 track analogue.
Non residential
Technically, one of the best studios in the UK: The Mission, Heartland and Tin Machine working there in the past months. Famed for its atmosphere, and great coffee!

18. TOWNHOUSE
150 Goldhawk Rd., London W12 8HH
Tel: *(01)* 743 9313
Studio 1: SSL6048E with G series computer and Total Recall. Studio 2, SSL 4048E with G series comp. and Total Recall. Acoustics & monitors by Eastlake Audio. Studio 4: SSL4056E *(facilities as 1 & 2)*. Acoustics by Sam Toyoshima. Extensive outboards within this large complex.
Recreation facilities: lounge, restaurant, satellite TV.
Accommodation available.
With four busy studios in the complex,, The Townhouse is one of the most succesful London recording studios. Extensive client list.

19. TRIDENT
22 Strutton Ground, Victoria, London SW1.
Tel: *(01)* 734 9901
SSL 56 channel desk, Otari recorders. Large control room and spacious studio. Extensive outboards and facilities.
Recreation facilities: lounge, catering etc.
Non residential.
Long established Central London studio - top spot for many visiting bands to the UK.

THEY WANNA *KILL YOU!*

Bruce Dickinson Reads The Riot Act To Mark Day

Naked, straight out of the shower with droplets of water running across his chest, he shakes his head and a cascade of wet sparkles fly from his hair, catching the sunbeams streaming through the window. He smiles, reaches for his dressing gown, wraps himself tight in it then sits back for a chat.

Oh, I forgot to mention that the 'he' in question, Bruce Dickinson of Little Angels is in Scarborough and I'm in London. We're chatting by phone. But I had you going for a minute girls, didn't I? Little Angels, the five-man pin up of swooning schoolgirls the length of the nation, are back. Their new single comes with the provocative title 'Do You Wanna Riot' and it looks like their set to blast the last remnants of the 'good boys' tag they seem to have picked up, mostly due to the fact that no one member of the band looks even remotely likely to keel over as the result of a druggie binge.

Pic.: Steve Schofield

They've not grown L.A. stubble or started swigging Jack Daniels with their Tizer. They're sticking to the maxim that the music talks louder than anything else and getting ready to unleash what they describe as a *"Killer debut album"*.

Regular readers will have had the perfect introduction to Little Angel's bouncing, beefy rock strut with 'Bitter And Twisted' on the freebie E.P. we gave away with Hammer issue 18. I don't know about you, but I was pretty stunned by the sheer *heaviness* of it.

"Well, y'know when you get a record and it's piss boring because every song sounds the same? We wanted a record that was interesting, that showed what the band could do. We don't want you to get piss bored listening to it, so every track's got a different turn or twist. 'Bitter And Twisted' is the heaviest end of the album, and we did that for a reason, because a lot people have only heard the name Little Angels and haven't seen us live or anything. We really wanted to show to a lot of kids that Little Angels can really rock, that's really important."

Oh, I think there's no doubt that the Angels can rock out with the best of them. Earlier in the day Bruce had been in the Angels *rehearsal barn*, rocking out.

KILLER

"We have a barn out in the countryside, because when we rehearse we're really loud. It's literally a barn and it sounds really great, you've got real big stone walls and stuff so the guitars and the drums sound really dry and really killer. We can be as loud as we like and we can leave the gear up without worrying about anyone nicking it."

On the songwriting front Little Angels have an embarrassment of riches. Tracks like 'Better Than The Rest' from their 'Big Bad E.P.', or the superb single '90 In The Shade' could have easily graced the albums of lesser bands, but there'll be little re-hashing of old material for 'Don't Prey For Me', the debut album.

*"We did re-record 'Big Bad World', which was the B-side to '90 In The Shade' ages ago. We thought it was a killer song, it's a real drum featured song. So with having the new drummer Mike Lee, a world class drummer which we didn't have before, we really wanted to do that song again in a different form. There was no question of putting 'Little Angel' or even '90 In The Shade' on it, the stuff on the album is just streets ahead. I'm not going to apologise about it, I think it's a world class album. I wouldn't bulls***, I wouldn't have said that about 'Big Bad E.P.', I thought that was good, but this is a world class album with some killer songs and killer playing. I'm proud of it."*

OK, I've got to say that I've not heard it myself, but my knees go pretty weak with anticipation, if Bruce isn't making idle boasts, and really, that's not his style.

Killer seems to be one of Bruce's favourite words.

*"I just thought everyone else said killer. We say 'mint' a lot, y'know when you see something in the paper like a car and it says 'mint condition', and we say 'f***in' huge' a lot. Our manager Kev Nixon met Johnny Z who manages Anthrax, so he does an impression of Johnny, like 'f***in' huge, f***in' huge!'"*

Not only do Little Angels make the music business come to see them, by living in Scarborough, they've also stuck with their management company 'Song Management', rather than sign to one of the London based movers and shakers.

"It's good that we've got a manager who really understands the band, and also he just manages us and Acid Reign, so there's time to be spent on a personal level. It's a big headache if you're bottom of the heap, if we were managed by a big company we'd be last in line. As a band we're very ruthless, if there is a problem in the band it gets sorted out, but the management company is just like another member of the band."

With rising enthusiasm Bruce starts describing how desperate the band are to get back out on the road. They're booked to play a pretty mammoth tour round the single and album, along with support slots on two of Aerosmith's U.K. dates, in Newcastle and Scotland.

"We never get bored with gigging, it's brilliant fun going out on the road. You leave normal life behind and you don't have to think about anything. You don't have to think about getting clean clothes, everything's sorted out for you. You just pile into the hotel room then you go to the soundcheck, go out out and have a massive meal... just brilliant! It's like being in the army, all your decisions are made for you, you just have to concentrate on the music."

Though I said earlier that the band has music more than capable of making their points quite clear, you get the feeling that Bruce still bears a bit of a grudge about the way the band have been treated.

*"Well, we've grown up. Two years ago we were straight out of school and in a band. We didn't go looking for publicity but we ended up getting in all the magazines, which was good. But it annoys me that people still think we're the same band that we were back then. I really want to get some respect from those kind of people, by making good records. So I hope that this album will turn round a few cheeky little gobsh***es who keep thinking of us as a load of kids. We've made a seriously good record. So listen to it first... and then try to take the piss if you want to."*

A message to the doubters... Little Angels wanna kill you!

MARK DAY

BACK ISSUES

Metal Attack 87

Gary Moore (cover), 16 page AC/DC special, Kreator, VoiVod, Cinderella, Bon Jovi, Shy, Magnum, Slayer, Malice, Helloween, Overkill, Steeler, Paganini, Manowar, Status Quo, Megadeth, Lee Aaron, Flotsam and Jetsam, Motörhead, Strangeways, Rock Goddess, Georgia Sattelites, Tesla. Posters: Tour Poster '87, AC/DC, Helloween

Metal Attack '88

Monsters of Rock '88 (special), AC/DC, Europe, Def Leppard, Judas Priest, Iron Maiden, Great White, Guns N'Roses, Helloween, Testament, 220 Volt, Treat, Kiss, David Lee Roth, Megadeth, Anthrax

No. 1 (JANUARY 1987)

Deep Purple (Ritchie Blackmore), Europe, Iron Maiden (backstage with fans), Slayer, Bon Jovi/Queensrÿche, Kansas, Krokus, New bands (Cinderella, FM, Victory, Steeler, Helloween, Crimson Glory, Tesla). KK Downing (guitar special), Deep Purple (History Pt. 2)

No. 2 (FEBRUARY 1987)

Kiss, Metallica, Michael Schenker, CD in HM, Ozzy Osbourne, Magnum, Brighton Rock, Anthrax, Bruce Dickinson, Venom, Savatage, Nuclear Assault, Lemmy on beer, Vinnie Moore, Thin Lizzy (History Pt. 1) + Metallica-Poster

No. 4 (APRIL 1987)

Whitesnake (David Coverdale), Iron Maiden, Helloween, Tesla, Anthrax (own words), AIDS, ITB Agency, Shy, Lou Gramm, White Sister, Keel (Studio report), HM in Brazil, Overkill, Voi Vod, Savatage, King Diamond, Mercyful Fate, Led Zeppelin (History Pt. 1).

No. 6 (June 1987)

Accept/Udo, Slayer, Scorpions, Helloween, Groupies, Marillion (Fish), EZO, Lemmy (bass guitars), Tony McAlpine, Celtic Frost, Testament, State Trouper, Strangeways, Bay Area Report, Andy Taylor, TNT, Pretty Maids (Own Words), Led Zeppelin History (Pt. III). Posters: Slayer, Helloween

No. 7 (July 1987)

Judas Priest, Sammy Hagar, Zodiac Mindwarp, Cinderella/Bon Jovi, Stryper, Terraplane, Metallica, Rory Gallagher (guitar test), Rage, Bathory, Ozzy Osbourne, Tesla, Y&T, Georgia Sattelites, Warlock, Chrome Molly, UFO History (Pt. I)

No. 8 (August 1987)

Kiss, Anthrax, Reading (25 years), Kooga, Ratt, Metallica (drum special), DIO, WASP, New York HM, Stan Bush, Coroner, Nuclear Assault (guitar special), John Norum (ex-Europe), Judas Priest (Own Words), UFO History (Pt. II). Posters: Anthrax, Megadeth

No. 10 (October 1987)

Kiss, Warlock, Michael Schenker (studio report), Whitesnake, Blue Oyster Cult, Monsters Of Rock special, Bruce Payne (Deep Purple Manager), Reading Festival, Hades, Kreator, Armored Saint (own words), Savatage, Van Halen History (Pt.2)

SUFFERING? HELP IS AT HAND

Missed a particular edition of METAL HAMMER you really wanted to see? You know, that one with the great pictures of Cinderella or the fabbo interviews with Anthrax, Metallica or Yngwie Malmsteen? Help is at hand. You can now order Back Issues of MH from detailed list below, dating back to 1986. Just tell us which issue you'd like and send a cheque or postal order payable to "Rockteam" for £2 each copy including p&p to "Back Issues" Metal Hammer, 59 Queens Gardens, Bayswater, London W2 3HF.

No. 12 (October 19, 1987)

Warlock, Aerosmith, Celtic Frost, Kreator, Rush, Phenomena, HM Fantasy, Joey DeMaio (bass), Guns n'Roses, Faster Pussycat, Destruction (studio report), Accept, Def Leppard History (Pt. 2)

No. 13 (November 12, 1987)

AC/DC, Black Sabbath, Ray Gillen, Aerosmith (Trick or Treat), Marillion, Gypsy Queen, Iron Maiden (fanmag), Venom (studio report), John Wetton (bass player), Bad News, Chariot, Exodus, Bonfire, Victory, Twisted Sister

No. 1 (December 31, 1987)

David Lee Roth, Slayer, Anthrax, Mortal Sin, Gypsy Queen, Zodiac Mindwarp, Hellion, Triumph, Silent Rage, FM, Vinnie Appice (drummer), DIO/Warlock (live on stage), D.R.N., Aerosmith, Samson, New bands (Diamond, Jeff Paris, Lion), Whitesnake. Posters: Mötley Crüe, 1988 yearplanner

No. 6 (March 28, 1988)

Judas Priest (studio report), Alice Cooper, Dokken, L.A. Guns, The Grip, Yngwie Malmsteen, Krokus, Toxik, Rick Dufay, Chrome Molly. Posters: Scorpions, Metallica

No. 13 (July 14, 1988)

Iron Maiden (over America), John Norum, Lizzy Borden, Ace Frehley (own words), Cinderella, D.R.I., Tokyo, Faith No More, Baren Cross, Riot, Judas Priest (classic tracks), Carmine Appice, Queensrÿche center spread, Acid Reign & Sacrilege (thrash metal burn up), Monsters Of Rock US '88. Posters: Scorpions, Aardschokdag

No. 15 (Cover: Iron Maiden)

Iron Maiden, David Lee Roth, Kiss, Megadeth, Guns N'Roses, Helloween, Testament, Anthrax, Razor, Uriah Heep (classic tracks), Treat (own words), Michael Schenker/Mitch Perry (guitar setup), Great White, Robin Trower, Living Colour, Ozzy, White Lion. Posters: Judas Priest, Cinderella

No. 16 (August 1988)

Metallica, AC/DC, Manowar, Slayer (own words), The Quire Boys, Europe, Mantas, Def Leppard (Fan Mag), Shout, Wolfsbane, David Coverdale (horoscope), Guitar special (Paul Gilbert, Greg Howe, Jason Becker), HM Worldwide (Stone, Violence). Posters: Iron Maiden, Ozzy Osbourne

No. 18 (Cover: Helloween)

Helloween, Bon Jovi, Joan Jett, Cozy Powell, Stage Diving Special, Last Descendants, Kruiz, Cloven Hoof, Monsters Of Rock Special, Soho Roses, Onslaught, Balaam & the Angel, Dirty Strangers, Dee Snider, Joanna Dean, Craaft, HM Worldwide (Winger, Adversity, Circus Of Power, Suicide Squad), Mortal Sin. Posters: Kiss, David Lee Roth

No. 19 (September 26, 1988)

Anthrax, Jimmy Page, Monsters Of Rock Germany (Anthrax, Testament, Great White Treat), JoJo, Ozzy Osbourne (horoscope), Atrophy, Billy Milano; Vixen, Celtic Frost, HM Worldwide (Femme Fatale, Precious Metal), Black Magic (special story). Posters: Metallica (Part II), Helloween

No. 20 (October 10, 1988)

Deep Purple, Motörhead, Uriah Heep, King Diamond, Little Angels, Angel Dust, Bon Jovi (Fan Mag), Zed Yago, Sacred Reich, Rick Allen (drum special), Living Death, Suicidal Tendencies, Slayer, Nuclear Assault, Metallica (live), Aerosmith (classic tracks). Posters: Bon Jovi, Europe

No. 23 (November 21, 1988)

Iron Maiden, Quiet Riot, Raven, Cinderella, Lita Ford, Exodus, Testament, Liege Lord, Kings X, Nightranger, Ice Age, Rock Managers, Dare (own words), center spread Dogs D'Amour. Posters: Ozzy, Queensrÿche

No. 24 (December 5, 1988)

Bon Jovi, Dokken, Fish, Michael Kuton, Quireboys, Chrome Molly, Steve Howe, Poison, K 2, Anvil, Badlands, Holy Moses, David Lee Roth (live), Kiss, Europe (Fan Mag). Posters: Celtic Frost, Lisa Dominique

No. 25 (December 88)

Magnum, Marillion, Crimson Glory, Vixen, Mr. Big, Annihilator, House Of Lords. Poster: Iron Maiden

No. 1 (January 89)

British Steel Part 1, Bon Jovi, Doro, Kai Hansen, Ozzy, Circus Of Power, Bonfire. Poster: Manowar

No. 2 (February 89)

Gary Moore, Lisa Dominique, Judas Priest, Rush, M.O.D., Tesla, British Steel Part 2. Posters: W.A.S.P., House Of Lords

No. 3 (February 89)

Dio, Vow Wow, Def Leppard, Guns N'Roses, Celtic Frost, Desperado, Acid Reign. Posters: Vixen, Scorpions, Testament, Overkill

No. 4 (March 89)

Anthrax, Zed Yago, Metal Church, Deep Purple, Exodus, Victory, Chastain. Posters: Exodus, Tesla

No. 5 (March 89)

Doro, Europe, Poison, White Lion, Kingdom Come, MSG, Slave Raider. Posters: Anthrax Pt. 1, Metal Queens

No. 6 (April 89)

Rush Fan Mag, W.A.S.P., Vixen, Black Sabbath, Mötley Crüe, Hawaii Rock, Posters: Anthrax Pt. 2, Poison

No. 7 (April 17, 89)

Living Colour, Jeff Pilson, Whiplash, Ozzy Osbourne, Queensrÿche, Kreator, The Cult, Accept. Posters: Helloween/Kingdome Come

No. 8 (May 1, 89)

Kiss, Magnum, Onslaught, Rick Emmett, Deep Purple (Rock Retro), Russia's Woodstock. Posters: Gary Moore/Annihilator

No. 9 (May 15, 89)

Sabbat, Victory, Helloween, Blue Murder, Great White, Dream Theater, British Steel, Roadreport: Doro, Roundtable: Tony Iommi & Cozy Powell. Posters: Accept, Onslaught, Manowar

No. 10 (May 29, 89)

Metal Hammer Festival: Full Report, Manowar, Acid Reign, Zed Yago, D.R.I., Kansas, Californian Dreams, Wolfsbane, Uriah Heep, French Report, Magnum, Fan Mag: Led Zeppelin. Posters: The Cult, Kreator

No. 11 (June 26, 89)

Motörhead, Queen, White Lion, Badlands, Voodoo X, Venom, Brighton Rock, Sub-Pop, The Grip, Romeos Daughter, Guy Bidmead. Posters: Guitar Heroes, Slayer

No. 12 (June 26, 89)

Metallica, White Sister, Tigertailz, Fates Warning, Savatage, Dare, Suicidal Tendencies, Roadreport: Anthrax, Euro Rock Probe, 12-Page Special: Guns N'Roses

Hurricane No. 2, Spring 1987

Tina Turner, Billy Idol, Gary Moore, Santana, Barclay James Harvest, Debbie Harry, Peter Gabriel, Whitesnake, Rock Capitals: London. Posters: Billy Idol, Peter Gabriel

Hurricane No. 3, July 1987

Scorpions, Huey Lewis, Chrissie Hynde, U2, Pink Floyd, Phil Collins, Georgia Satellites, Rock Capitals: Los Angeles. Posters: Scorpions, Lee Aaron, David Lee Roth

GENESIS SPECIAL

The Invisible Report

68 Pages Of Exclusive Interviews And Full Colour Pictures

3 Genesis Posters

forgotten JEWELS

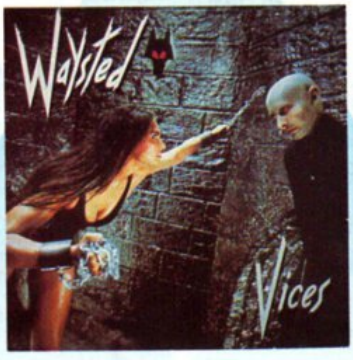
The last few episodes of our Forgotten Jewels epic concentrated on American musical greats. This issue is dedicated to forgotten European gems. And all of the bands we'll mention were once home to musicians who have since made quite a name for themselves.

LONE STAR
'Firing On All Six'
CBS *(released 1977)*

SIDE 1: The Bells Of Berlin, The Ballad Of Crafty Jack, Time Lays Down, Hypnotic Mover
SIDE 2: Lovely Lubina, Seasons In Your Eyes, Rivers Overflowing, All Of Us To All Of You

John Sloman: Lead/Harmony Vocals
Paul Chapman: Guitar
Tony Smith: Guitar/Harmony Vocals
Rik Worsnop: Keyboards
Pete Hurley: Bass
Dixie Lee: Drums/Percussion

Lone Star receive numerous name-drops these days, when classic rock bands are mentioned but at the time of their record releases they were hardly acknowledged! The Welsh sextet managed to record two LPs. One of the reasons that the band are still so frequently mentioned is because of two musicians who became famous only after Lone Star had split up. One of these is John Sloman, who made such a good impression on Uriah Heep's bass-player Trevor Boulder during the 1978 Reading Festival, that Heep decided to hire him for 'Conquest' and the following world tour. His vibrato was influenced by Glenn Hughes and his unobtrusive stage presentation convinced Gary Moore in 1982 to persuade Sloman to join his band. The only remnant of this joint venture is 'Rockin' Every Night - Live In Japan'.
The other Lone Star to make it big was Paul Chapman, who had so much influence on the melodic boogie that he seemed an obvious choice to replace Michael Schenker in U.F.O.
Tracks like 'Time Lays Down' or the driving 'All Of Us To All Of You' move Lone Star closer to Deep Purple, with the fairly dominant keyboards as well as the epic-classical sound on some of the songs.



WAYSTED
'Vices'
Chrysalis/Ariola *(released 1983)*

SIDE 1: Love Loaded, Women In Chains, Sleazy, Night Of The Wolf
SIDE 2: Toy With The Passion, Right From The Start, Hot Love, All Belongs To You, Somebody To Love

Pete Way: Bass
Paul Raymond: Rhythm Guitar,
Keyboards, Backing Vocals
Ronnie Kayfield: Lead Guitar, backing Vocals
Fin: Vocals
Frank Noon: Drums

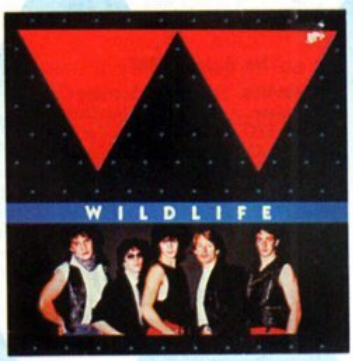
The reason Lone Star never made it really big, was the same that caused UFO to slip into a steady downwards spiral during the Eighties. The reason was that both bands had got stuck in a distinctly Seventies rut.
Bassist and showman Pete Way was the first to realise this, and he left the sinking ship before all had been lost.
Waysted were dedicated to a scruffy American brand of raunch 'n'roll. They had clean song structures, the drum sound was an abundance of crashing and behind the mike there was Fin - obviously an avid Steven Tyler disciple. Waysted rocked 1983 with a sound that would now be described as sleaze metal. With the aggressive 'Night Of the Wolf', 'Somebody To Love' or 'Sleazy *(with a wicked change in timing during the chorus)*, they produced nine songs that crash, rock and smoke from beginning to end.

FASTWAY
'Fastway'
CBS *(released in 1983)*

SIDE 1: Easy Livin', Fell Me Touch me *(Do Anything You want)*, All I Need Is Your Love, Another day, Heft!
SIDE 2: We Become One, Give It All You Got, Say What You Will, You Got Me Runnin', Give It Some Action

Fast Eddie Clarke: Guitar
Jerry Shirley: Drums
David King: Vocals, Harmonica

Fastway went in an opposite direction to Waysted. The only similarity between the two bands is that they were both well ahead of their time, which is why they never made it either.
The project was originally started off by the former Motorhead guitarist Fast Eddie Clarke and Pete Way. Eddie attempted to cover a broader spectrum with this combo than with Lemmy's supersonic trio. Way left the band before the LP was recorded. *"What do you mean 'left the band? He just quit coming to rehearsals!"* was how Eddie explained the real circumstances.



The ultra-track 'Heft' shows that Fastway could do very well without a bassist - at least in the confines of the studio.
The brilliant drumming courtesy of ex-Humble Pie Jerry Shirley, the dramatic dynamic vocals by Dave King summed up Fastway's sound that could be described as combining Rainbow's power with Zeppelin's class.
Dave King's vocals were sometimes remarkably reminiscent of Robert Plant or Jack Russell *(Great White)*.
Fastway were still scarcely acknowledged, and Eddie moved towards a much more American keyboard dominated sound on his later

albums.

WILDLIFE
'Wildlife'
Swan Song/WEA *(released in 1983)*

SIDE 1: Somewhere In The Night, Just A Friend, Surrender, Charity, One Last Chance
SIDE 2: Taking A Chance, Haven't You Heard The News, Midnight Stranger, Rock'N'Roll Dreams, Downtown Heartbreak

Chris Overland: Lead Guitars and Guitars
Philip Soussan: Bass
Simon Kirke: Drums, Percussion, sax
Mark Booty: Keyboards, Backing Vocals
Steve Overland: Lead & backing Vocals, Guitars

One of the last releases on Led Zeppelin's own Swan-Song label was 'Wildlife' in 1983. The fivesome started by the Overland brothers Chris and Steve and drummer Jupp were a pre-runner to today's FM.

Wildlife dedicated themselves to a melodic mainstream rock much in the same vein as FM - they were comparable to Loverboy, Journey or Survivor. Predominant on the second Wildlife album is Simon Kirke's powerful drumming - he had earlier played with Bad Company. Bad Company's influence *(ca. Desolation Angels)* shimmers through the songs frequently, mainly because of Steve Overland's crisply mixed voice *(there are hardly any sound effects)*.
Another young bass-player, who was a complete unknown at the time was Phil Soussan, who later briefly played with Robin George, and spent a few years with Ozzy Osbourne, and is currently picking the strings with Beggars And Thieves. 'Wildlife' isn't a real rarity - the album can be occasionally found lurking in bargain bins for a a few pounds - but it comes highly recommended to all fans of the aforementioned acts!

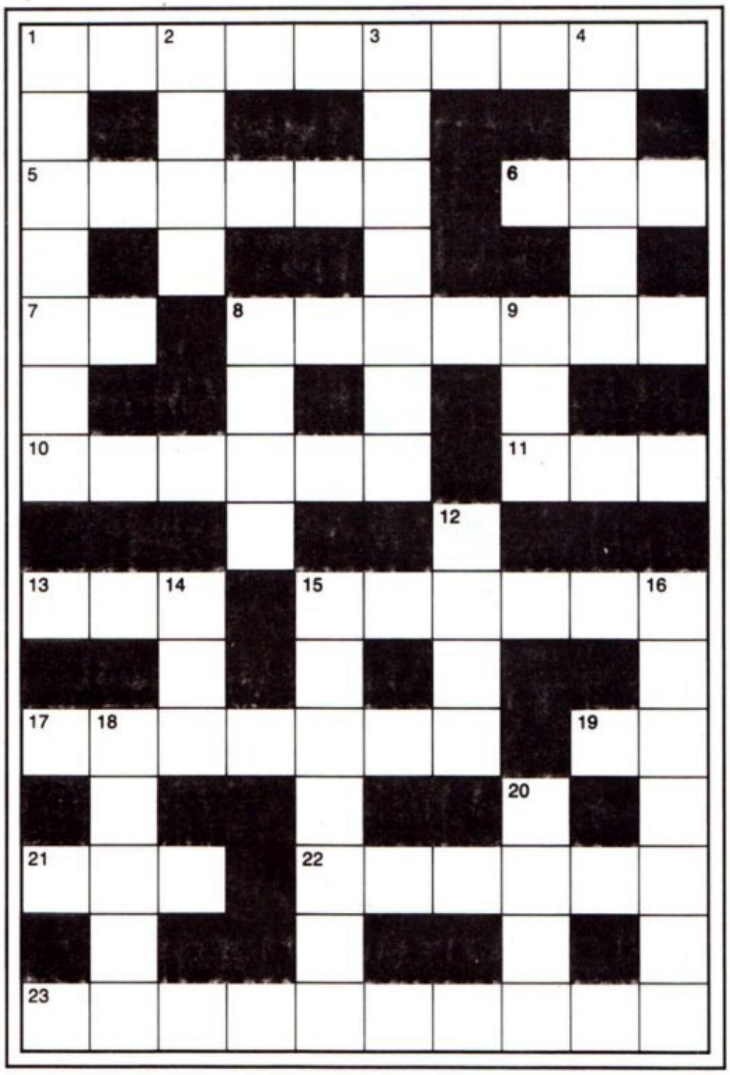
ELECTRIC SUN
'Fire Wind'
Brain/Metronome *(released in 1981)*

SIDE 1: Cast Away Your Chains, Indian Dawn, I'll Be Loving You Always, Fire Wind, Prelude In Space Minor
SIDE 2: Just Another Rainbow, Children of The Sea, Chaplin And I, Enola Gay *(Hiroshima Today?)*

Uli Roth: Guitar, Vocals
Sidharta Gautama: Drums, Percussion
Uli Ritgen:Bass

It might be a difficult task categorising Fastway's music, but any description of Electric Sun's sound has always been impossible. A vision put together by former Scorpions guitarist Uli Roth, Electric Sun always ventured new musical grounds, previously been complete and utterly unexplored. *(and, one could argue, were never explored subsequently either)*
Uli Roth was looked upon by many as a hopelessly dreamy old hippy, but since the Scorpions released the record 'In Trance' he gained a reputation enjoyed by only very few other guitarists. Admirers of his include Paul Samson, Marty Friedman, K.K. Downing or Pat Thrall as well as Allan Holdsworth and Eddie Van Halen.
Electric Sun's second album isn't just interesting for six string maniacs, as it starts off at high speed with the track 'Castaway Your Chains'. The album gets more and more exciting after this, leading on to the ten-minute track 'Enola Gay', that ends with a breathtaking finale. And a little piece of information on the side: Even the parts that sound like propeller aeroplanes, bombs exploding were all played on guitars! 'Earthquake' and 'Fire Wind' were originally released on Metronome's defunct label Brain. Razor have bought the rights for both albums, and have released them as a double album *(under the Metal Masters label)*.

MATTHIAS PENZEL



R WORD X No. 022

BY DOT MATRIX

Hello Pumpkins! This is your chance to prove that not all Helloween fans are vegetables! But enough of these fruity quips. So unlock your vinyl collection *(preferably with seven keys)* and fill in the RoxWord. Completed ones should be sent to:

RoxWord, Metal Hammer, 3rd Floor, 59 Queens Gardens, London W2 3HF to arrive by October 27, 1989.

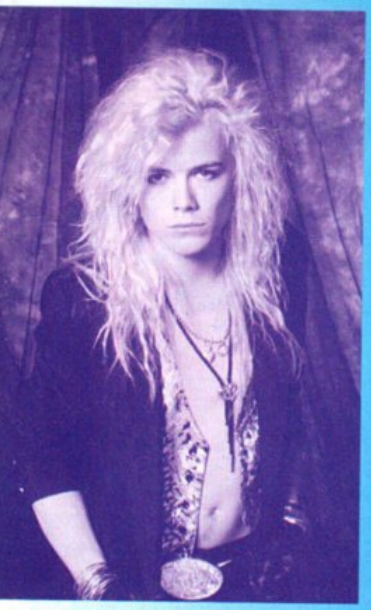
Correct RoxWords which include a name and address will be put in a hat and the first five out will receive a Metal Hammer T-Shirt!

CLUES

ACROSS:
1 Part 1, first track *(10)*
5 'We make our bombs ————'- 17 across *(6)*
6 '—— the rise and fall' *(3)*
7 'Whole world — devil's hand'- Keeper Of THe Seven Keys *(2)*
8 *(and 13 across)* 'Look into his ——— ——— ——— strong hands' - You Always Walk Alone *(4, 3, 3)*
10 'It's what I ———— from life'- A Little Time *(6)*
11 'Before it's —— late' - You Always Walk Alone *(3)*
13 See 8 across *(3)*
15 'So I cry it out my ———— - 1 down *(6)*
17 Eagles do this *(4, 3)*
19 'Their time — right' - 16 down *(2)*
21 *(and 9 down)* 'Higher ——— ——— my limits and bounds' - A Little Time *(3, 3)*
22 'But watch out ———— - Halloween *(6)*
23 Part 2, first track *(10)*

DOWN:
1 I have life *(2, 5)*
2 'With his high ——— voice' - Keeper Of The Seven Keys *(4)*
3 '————— people persecuted' - 17 across *(7)*
4 'Rescue mankind —— ——— world'- Keeper Of The Seven Keys *(2, 3)*
8 'Look into my ———' - 1 down *(4)*
9 See 21 across *(3)*
12 'You'll be cut down to ———' - Rise And Fall *(4)*
14 Twilight of the Gods holy war location *(3)*
15 'A little dragon could spit ——— ——— never so' - Rise And Fall *(4, 3)*
16 Medical beer mug *(2, 5)*
18 'Just ———' for today' - 1 down *(5)*
20 'There's just one ——— — see' - You Always Walk Alone *(3, 1)*

ANSWERS to Metal Hammer RoxWord 020,
ACROSS: 1. Born To Be My; 5. Behind; 6. B.R.; 7. Day; 9. Be; 11. Gina; 12. Horse; 14. Ni; 16. Stays; 18. Else; 19. My; 20. But; 22. On; 25. Jon Bon; 26. David Bryan.
DOWN: 1. Blood; 2. Need; 3. Band; 4. Your hands; 8. Ago; 9. Been; 10. With a; 12. Homebound; 13. Raise; 15. I say; 17. You; 21. To run; 23. Jovi; 24. Four.



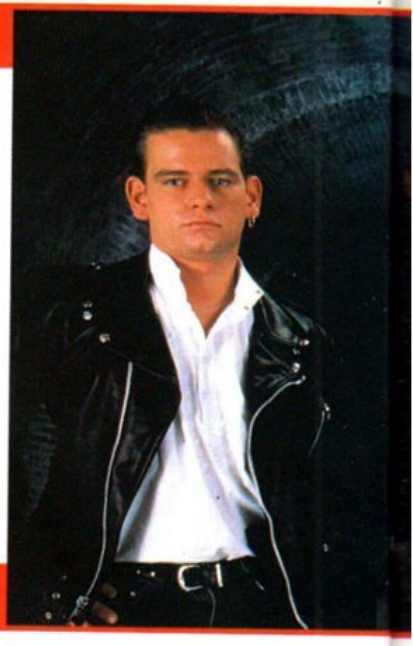
BLUE BLUD
Bluddy Blue!

The Blue Bluddies are fighting back! After a while off the scene the melodic rockers have a hot new album out on MFN called 'The Big Noise' and according to guitarist Mark Sutcliffe *"It's the best album we've ever done. Actually, it's the first album we've ever done! When we had the band Trespass before, we never made an LP. The album was finished last Christmas and has been delayed for a while. The scene has changed a bit and we have been accused of being too wimpy, especially since the emergence of Guns n'Roses, but they play melodic stuff too. What we need now is promotion. We stopped gigging for a while when we were doing the album,but we did some dates with Tigertailz, who are a great bunch, and we went down very well, especially up north. It was a good tour for us. Phil Kane, our new singer, is really nice looking and gets all the girls going. He used to be our drum roadie funnily enough and Rob Aris, the keyboard player was our roadie too! But I said to Phil, as he used to get more girls than us on tour, he should be our front man!"*

Blue Bludd have known what it's like to tour with six of them packed into a Transit van, as they did supporting Tygers Of Pan Tang on their last tour. *"We've paid our dues. Now we're going to to a 15 date UK tour later this month and we'll play Europe later. There has been a lot of interest in us in Germany and they are playing our single 'Running Back' on US radio. We have supported bands like White Lion and Faith No More in the past, but now we need to do some hard gigging, and that's what we are gonna do from now on!"*

ADRIAN SMITH
Smithy Goes Rockin'

When Adrian Smith announced he had a solo album in the works, many hardnosed music biz cynics raised eyebrows and sniffed *"Oh no, not a SOLO album"*. The expections were a set of Iron Maiden-ish guitar riffs without the vocals. But hold hard! Adrian's new project has taken fans and critics by storm. During Iron Maiden's 'Year Off' their lead guitarist has been busy writing and recording with his own band. He's written all the songs for their EMI album, with two other guitarists, Dave Colwell and Andy Barnet who had played in the bands Urchin and The Broadway Brats with Adrian before he joined Maiden in 1981 *(Blimey was it THAT long ago?)*. Completing Smithy's band, called A.S.A.P. are Zak Starkey *(drums)*, Richard Young *(keyboards)*, and Robin Claydon *(bass)*. A.S.A.P.incidentally stands for Adrian Smith And Project. Says Adrian: *"When Maiden took a few months off once I got a bit bored doing nothing so I write a few songs and did some rehearsals. It went*



JETBOY
Untarnished Energy

Come fly with the Jetboys! These are the San Francisco based guys who US critics have been hailing as the saviours of old time rock. They have been praised to the skies for their *"Youthful exhuberance and pure untarnished energy"* Said one US writer *"They are a true rock'n'roll band in every sense of the world. Chuck Berry would be proud of them."*

So who are Jetboy? They are Mickey Finn *(vocals)*, Fernie Rod *(lead guitar)*, Billy Rowe *(rhythm guitar)*, Sami Yaffa *(bass)*, and Ron Tostenson *(drums)*. And they've released their debut LP 'Feel The Shake' on MCA. The name of the band was inspired by the fact that Fernie Rod used to work at the airport in San Francisco, transporting baggage. He was literally a jet boy. Another twenty years earlier and he would have been a prop boy and before that a balloon boy, or even a horseless steam glider boy! Along with guitar player Billy Rowe, Fernie decided he'd sooner be in a band and their plan was to play straight-ahead, powerful rock'n'roll.

They brought in drummer Ron Tostenson then found Mickey Finn lying in a gutter who brought his Mohawk hair style to the band's image. Mickey is from New Jersey and started out as a drummer. Later he switched to singing and fronted a band called Sweet Evil. When he joined Jetboy the band began playing North Beach clubs and became a big local act. Soon they were signed and began work on their first LP which was produced by Tom Allom. Original bassist Todd Crew was asked to leave the band and he was replaced by Sami Yaffa from Finland who had been with Hanoi Rocks. Tragically Todd Crew died in New York not long afterwards. The band kept going and in October 1987 they were due to play a gig with Motley Crue and Whitesnake. On the way a car hit the car Billy was driving, which also carried Sami and Mickey. The driver had had a heart attack. Billy suffered a broken arm in the crash but despite this the band played the stadium gig - as a four piece. Billy took months to recover, then the band were dropped by their label in January 1988. It was a tough time but then MCA came to the rescue.So it's not all fun in rock'n'roll after all. But it's still better than working at the airport. Says Mickey: *"The hard times only made us stronger and wiser to the ways of the music business!"*

so well we ended up doing a gig at the Marquee with Nicko McBrain on drums and called ourselves The Entire Population Of Hackney. Now Maiden is taking a year off I had time to an album. The material is much more straight ahead rock. This is a one-off and in no way affects my involvement with Maiden. We'll all be back in action writing next year.''

But supposing Adrian gets a million selling album? He'll have to go on tour then! It's one bleeding thing after another, as they say down Hackney way.

ENUFF Z'NUFF
Born To Be Sleazy

Enuff Z'Nuff are a band who are going to come to your town, play a gig then disappear, but you will never forget they were there. They are a band born to be sleazy, conceived out of the dirt and the lowlife of down town Chicago in a basement flat with nothing there but a guitar and a bunch of songs.

The band are true blue Americans but take their influences from British bands, especially The Beatles. So deep is their influence that in a recent interview with Chip Z'Nuff he revealed *'' We wish we'd been born in England, we love the English people, and we love the English music scene, bands like Mott The Hoople and The Sweet...''*

This is reflected in an unusual writing style which brings in the elements of current day sleazy riffola combined with a spacey psychedelic vocal approach from frontman Donnie Vie giving a curious seventies into nineties feel. Guitarist Derek Frigo fills the gaps with a grinding sometimes menacing growl which can turn into a pussycat purr of a solo in the wink of an eye. The drums of Vikki Fox lay it down low and provide a heartbeat thump insisting upon your intention as Chip's bass lines sew it all together. This in not a band who have set out to be imitators, they are innovators...

The band have been recently touring the States promoting their eponymously titled album. They were picked up faster than 'flu in a spacesuit by Atco records for an officially undisclosed figure which is rumoured to run into six figures! The reports of the band live are enough to make your mouth water. Can you feel yourself salivating yet? Good, because they are scheduled to be coming to the UK at the end of October. See ya there!

PRETTY BOY FLOYD
Cocky Rocky!

New, exciting, full of LA promise! That's the buzz about Pretty Boy Floyd the band who have taken glam imagery to the ultimate. While every other band on the street has decided to cool out on the flashy clothes and androgynous looks, these guys have plunged into the battle to be the most easily recognised outfit in town with gay abandon. The band consists of Steve Summers *(vocals)*, Kristy majors *(guitar)*, Vinnie Chas *(bass)*, and Kari Kane *(drums)*. The MCA signed band got together in March 1988 with Steve, Vinnie and Kari. Then came Kristy, a New York guitarist, who heard about them advertising for an axe man in Hollywood. He flew across the States to audition and got the gig.

The band don't mind admitting they have all been strongly influenced by some of the great names of Glam, like Kiss, Sweet, Alice Cooper and *''early Motley Crue''*. Some experts have already labelled them Cock Rock Shock Pop and they have hailed as the first band of the late Eighties able to write teen anthems.*(Remember teenagers?)*. Their skill at writing catchy stuff got them signed to MCA in March 1989 not long after their debut at Hollywood's famed Roxy and now they've recorded their debut LP, the dodgy sounding 'Leather Boyz With Electric Toyz' produced by Howard 'Bang Tango' Benson. Tracks include such gems as 'I Wanna Be With You', which has been know make strong persons weak at the kneecaps. But we wanna know - what does it take to make these Pretty Boys fight back!

Pic.: Photofeatures/Jon Conrad

RAGE

CONTROLLED ENERGY

WEIRD SECRETS REVEALED

(Like 'Green' Thrash!)

Rage might not be one of the most successful, but they sure are one of the longest running hot metal bands. Every one of their releases marks a definite step in the right direction, even if they have never had the luck needed to really break them internationally. Even sceptics can't ignore the band's most recent release 'Secrets In A Weird World' - the most mature record to date courtesy of Manni, Peavey and Chris.

The new LP sounds more catchy and needs less getting used to than its predecessor 'Perfect Man'. That really only convinced us after listening to it quite a few times.

"That's mainly because of people's expectations" lead singer Peavey explained, while he sat opposite me in a pub with Chris and Manni. *"Everyone was expecting 'Perfect Man' to be an album like 'Execution Guaranteed' and so they were pretty surprised when it wasn't the case. We experimented quite a bit and played around to develop a new style. The whole thing sounds a lot more mature these days."*

"We spent more time on the new songs," Manni continued, *" and we were more prepared as well, because we could concentrate on details."*

SEX'N'DRUGS

Peavey: *"It's the same with the lyrics, especially on the track 'Light Into The Darkness'. In your 'Own Words' column, it sounded as though the song was a personal love song. 'Light Into The Darkness' isn't a love song to one particular person, but to life itself. The track was written in spring; I was walking around on a beautiful summers day, I watched the leaves sprouting and I watched nature coming to life again, and it was so brilliant that I had to write these lyrics..."*

Since when do metal-heads notice flowers blossoming?

"Wait a minute. I'm a real nature-head too! We all really love the countryside!!

Manni: "I'm from a country village. Nature's really important out there!"

Chris: *"And I've always voted for the green party!M;—*

Peavey:"God, those two liars... All they think about is sex 'n' drugs..."

Chris: *"B**locks! Who drinks more? That's not true!"*

Manni: *"We haven't been real drinkers for ages now.."*

Chris: *"Liar, we'll be our on the piss tonight as well!"*

Manni: *"What are you talking about - two beers and you'll be on your way home again..."*

Peavey: *"Seriously. I go out for walks really often, because I always get the most inspiration then."*

So metal-heads are into blossoming flowers too!

Although this has nothing to do with the fact that a lot of the media react quite strongly to Rage - and that's something we wanted to talk about as well:

"It all started with 'Perfect Man', because that was the first Rage record that was released in the UK too." Peavey remembered. *"The reactions were quite good, even though most of the press waited a while before interviewing us. They're a lot more open towards us now, and all review the record in advance. America isn't looking quite as good yet, because 'Secrets In A Weird World' hasn't been released there yet. Our label, Noise, is trying at the moment to sell it to Epic/CBS, but the dealings are dragging on and on. The record will probably only be released in the States towards the end of the year. Our biggest market at the moment is England - apart from Germany that is. We pressed up 30,000 of our record in Europe, 14,000 of which will distributed in throughout Europe, 16,000 in Germany. We pressed a load more records in the UK, I don't know how many exactly. As far as I know, the first lot have all sold out in Germany, and we hope to sell a whole lot more after our next tour, In January."*

This tour through Europe, that should take place with Running Wild will include assorted shows in Eastern Europe a as well as the UK. One of these shows took place on September 3 in Dortmund when Rage supported Watchtower and didn't have the best circumstances..

Peavey: *"That was a split audience in Dortmund. Some of the people had come just because of Watchtower, because they were playing their first show in Europe that evening, and the Watchtower fans weren't interested in us at all. Once Watchtower had finished playing, they immediately went to the back or drove home. But the venue was quite packed otherwise, and you have to admit that Watchtower played a really good show. The guys are brilliant musicians!"*

Manni: *"We had technical problems in Dortmund, so our show wasn't as good as it could have been. The backline was completely new, we were using head mikes for the first time and the mixer was a real twit. And there were also a few problems with the electrics, and we had a kind of consistent humming in the monitors. The equipment was completely new, and we should have had more time for the sound check that afternoon. The gig in Lourdes shortly afterwards however* (see MH last ish!) *was the best one we've*

Pics.: M. Eisenblatter

ever played - with the sound as well as the whole feeling and the way we played together.''

Rage still haven't had much luck with their concerts and tours. You only have to remember a Sabbat/Risk/Rage package through Germany, that was a complete and utter flop

''That's because people always assume we're a thrash band'' Peavey thought. *''When we switched labels to Noise in 1986, they wanted to sell us a speed/thrash band. We were told right from the start to write faster tracks. Part of it was our own fault because we had sold ourselves to Noise as a really hard band, which was what brought us in the deal. In a way it was a mutual misunderstanding. We should have sorted out right from the start that we didn't want to be marketed as a thrash band.''*

Do Noise still put pressure on you in any way as far as that is concerned?

''No, they haven't for ages. 'Execution Guaranteed' ('87) was already a mature album, although there were some odd bits on there as well. The old formation then broke apart, and we weren't so forced to stick to the old image. The bloke from Noise noticed pretty fast what we wanted, and didn't influence us as much, but a lot of the fans still have the old picture in their head. We just do our thing, and we hope that the people accept us for what we are - if not with this record, then with the next one. We can't influence the fans' taste anyway, because the trends change all the time. So we have to build it up from each LP to the next. We gain more fans with each record; at least we don't stagnate - and that's pretty good.''

Manni: *''We're really hoping that the Running Wild tour in January works out. Things are looking quite good at the moment, but we all know that things like that can fall through in the last moment. The tour should lead us through Europe and will take place on a larger scale than the last Running Wild gigs. That would be the ideal opportunity for us; we can only pray that everything works out!''*

The trio are well-prepared for the big time *(their live line-up includes keyboard player Ulli Kolner)*, the new head mikes enable Peavey and Manni to move around more on stage, and we can expect quite a bit of wild stage acting. As Manni has taken over plenty of the vocal parts and will be supporting Peavey on the double vocals, we can expect a pretty professional show. Catch them in the UK soon!

GÖTZ KÜHNEMUND

IF YOU WAN'T BLOOD . . . YOU GOT IT!

MARK DAY Talks Blood, Fire And Curries With The Almighty

Apres gig, apres after-gig curry frenzy, back at one of the *"Better hotels"* of the tour, the Westleigh in Bradford, much the worse for wear, alcohol, Indian food and loud, live rock 'n' roll I ask Ricky Warwick of The Almighty one question I know will annoy him...

Is it a real job, Ricky?

*"What do you f***in' classify as a real job? To me getting up and working from nine to five isn't a real job. We've all sweated blood for this band at one time or another, stuck our necks out for it. That's a real job."*

"We sweat every day." insists Tantrum. The Almighty, as they'd tell you themselves, work f***in' hard.

The Almighty are purveyors of cranked up, growlin' rock 'n' roll that cannibalises Motorhead, AC/DC, a little L.A. Guns and, occasionally, The Doors, to scorch earth and ignite flesh. Nominally a Glasgow band (composed of an exiled Irishman, an expatriate Englishman and two Scots), The Almighty are Ricky Warwick (low slung guitar, bleedin' throat vocals), Tantrum (blond boy, blitz guitar), Floyd London (oil slick hair, bullet shootin' bass) and 'Stumpy' Monroe (big lad, big drum kit) have conspired to whack out a debut album for Polydor in double quick time, and are about to launch themselves out on tour with The Ramones. A taste of things to come...

Tantrum describes the album, 'Blood, Fire And Love', as *"a fair representation of The Almighty. We won't have any excuses if it doesn't do well because we're happy with it."*

The imagery of the title track is strong, simple, direct, evocative. It doesn't, though, refer to the band setting producer John Williams alight...

Ricky: *"You know the alcohol they use to clean the tapes in the studio? Stump sprayed John's leg with it. Stump did it on purpose and it took two of us to put his leg out!"*

'Blood Fire And Love', Ricky?

*"It sums up everything the band's about. We sweat f***in' blood when we play onstage, it comes from the heart. Love is something everyone experiences at one time or another, and fire's just to do with passion. The attitude's there, the energy's there. We just f***in' play rock 'n' roll, not songs about saving the world or politics. Just songs about having a good time, things that happen to me, things I see. I never touch politics, we don't know enough about it. 'Resurrection' is my thoughts on Christianity. Any kind of organised religion I just don't believe in. 'Power' is about one of the three things people want most out of life, love, power and freedom. It's saying that it's really good to go out and achieve that, but if you're happy and you haven't achieved that then what the f***? Enjoy yourself anyway."*

Though I've always enjoyed the band as a fearsome live experience, or on bone grinding demos, nothing prepared me for the level of musicianship on the album. They've managed to deliver when it counted.

Ricky explains, *"The songs have always been there. When you get them played live obviously things are played at a hundred miles an hour. When you get them down on tape with a bit of time you get the details, more ideas. But I'm certainly no great musician. The songs are simple, any little touches on there are simple, it's kept simple and that's why they're so good."*

All the same, there's one guitar solo, on the epic 'Blood Fire And Love', that had me mesmerised. A guitar sound that I didn't think existed in the Eighties...

"He did it in one take, with a lot of drugs to get back to the Seventies feel" deadpans Ricky, indicating Tantrum.

"It just seemed the obvious thing to do", continues the unruffled Tantrum, *"What I do is much easier than any Yngwie Malmsteen stuff. I can't do that, and I don't want to. To me that stuff sounds like having a drummer playin' a drum solo all through a song."*

Tell me about the Ramones tour...

"Well they're a legend" enthuses Ricky, *"How many pictures of bands do you see where one member's wearing a Ramones t-shirt? Y'know? I don't think the tour can do us any harm, they just play rock 'n' roll, so we're just going to go out there, get our heads down and go for it."*

And the last Glasgow gig? Local boys done good?

"It's strange that way," starts Ricky, who's Irish roots and globetrotting time as a session man must have left him without any real home, *"You go back, play and go down well. You're loving it, but in the back of my mind is always the thought that six months ago you were the ones who were standing there looking at me, wondering what the hell was going on, not trying to get into it. But it was good to go back and play to Glasgow. We were on a high after that."*

It's not the first time Warwick's expressed discontent with Glasgow in the press. There's even a worry that he'll be seen as 'slagging off' Glasgow, that he'll instigate a backlash. Frankly I think he's speaking for a lot of people bored mindless by the insular, narrow minded, short sighted sloth of the Glasgow music scene. If anything, he's going to provoke a few people to pick up their guitars and do something about it. At least, I hope so.

What remains after all is said, after the last chord has been played, the last curry devoured and the last vodka poured, is the fact that The Almighty have stripped heavy rock down to the bare bones, then built muscles onto the skeleton where others would have grafted some fancy cosmetic surgery. To borrow from L.L. Cool J, they're *walking with a panther*. Noble, savage, as close to nature as you're going to get, and deadly with it.

MARK DAY

BRITISH TO THE CORE

ALL HANDS ON DECK

And the Hardcore machine trundles on! Some bands stay onboard, still creating and communicating, keeping the scene alive, while some abandon ship and go on to claim that they are in fact Death Metal and have never been Hardcore! But all the time new people are joining our ship bringing freshness and enthusiasm with them and the older members of our ship still go on, keen to keep the machine rolling.

One of these being Dick, one time vocalist with Punk band THE SUBHUMANS but now known for his work with Punk/Ska band CULTURE SHOCK. Dick has been part of the Punk scene since the late seventies and one of the few people to stay true to his ideals. Over the years he has produced some of the most thought provoking lyrics around

Unfortunately though, due to band member Nige leaving, CULTURE SHOCK have split. But don't cry everyone because they're leaving us with one last piece of vinyl before they go on their separate ways.It's a six track mini L.P. featuring such wonders as UPSIDE DOWN, NORTHERN IRELAND and FOUR MINUTES.If it's anything like their last L.P. I'm sure it will be a complete must. I've no idea what Dick will be up to next but it will be worth investigating

SCREEECH ROCK and 2000 D.S. are two bands that I've raved about before in these very pages. Travelling in their open trucks they are still performing their unique brand of Hardcore/Punk. Now in Europe they own their own stage truck with a generator, making it possible to play gigs at anytime, anywhere. Also combining shows with the infamous MUTOID WASTE COMPANY, in various warehouses and festivals. They're highly entertaining show now features such wonders as fire breathing, motor bikes and angle grinding on stage with the two bands.

So, if these dirty squatters invade your town make sure you see them because there definitely interesting!

THROAT

If Sub-Pop style music is your thing, and you think it's all happening over in America then think again because there are a couple of bands on these shores covering this style of music very well. One of these being THROAT, who are a London based band, with a few gigs under their belts, they are starting to build up a small but loyal following. After sacking their drum machine 'Roland' due to musical differences, they are currently looking for a new drummer.

O.K. It's things to buy time! First is a 34 track compilation tape called 'Fur Is For Animals'. Featuring noises like COWBOY KILLERS, RIPCORD, SCUM CHILDREN, DECADANCE WITHIN etc.It's also a benefit for LYNX, which is a movement set on educating people to the uneccessary pain that is the fur trade. Costing only two pounds it is well worth investing in this tape and at the same time helping LYNX. Available from-Andy, 11 Gloucester Close, ST. Nicolas Park, Nuneaton, Warwickshire,CV11 6FU

And the ORGAN keeps on coming *(fnarr fnarr!)* with issue 19 out now featuring all kinds of wierd and wacky things. An Organ can come in any format, this time it happens to be in the shape of a fanzine, and a jolly good fanzine it is too. Available from- Sean Worrall, c/o 11 Bramley Close, Severn Meadows, Shrewsbury, Shropshire, Britain, SY1 2TP

Another zine that's always a good read is H.A.G.L. which is now onto issue 17 and includes in its pages lots of articles and interesting things to read. A snip for 15 pence and a s.a.e. from Trev, 57 Briardene, Burnopfield, Newcastle Upon Tyne, NE16 6LJ.

That's all the space I've got in this issue so keep on creating and keep me informed!

JAMES SHERRY

THUNDERHEAD

BALLS TO THE WALL

Mark Day And Ted Bullet Shoot It Out

In the warm late summer sunshine, on the patio outside their hotel in Munich, all four members of Thunderhead are draped across plastic chairs feeling a little the worse for wear. As well they should... The night before, after opening for Victory, New Yorker vocalist Ted Bullet had been prowling around the bar at the back of the hall, offering a large paper beaker of Jim Beam to anyone who'd stand still long enough to listen. Later, back at the hotel his attempts to steal another bottle of Beam from the hotel bar were only foiled by the vigilance of a stocky, middle aged Bavarian waitress. Joe, the band's publicist is also probably feeling the worse for wear. After all, he's just had to pick up the bill for the *stolen* bottle of Beam and all the other drinks that the band and a swarm of British journalists and photographers had charged to his room. It's become obvious by now that Thunderhead are *not* your average German band...

'Behind The Eight Ball', the debut album by Thunderhead, probably owes more to the pool halls and backroom bars of New York than it does to the *bierkellers* of Germany. A rough edged blast of late Eighties Kiss injected with a serum derived from the Seventies strut of Sammy Hagar and Montrose, they evoke classic Y&T of all things. Thunderhead sit in beer stained t-shirts, with unkempt hairstyles and dirty jeans, safe in the knowledge that their raw, street level show of the previous evening was the complete opposite of the airbrushed perfection of Victory, who'd come armed with backing tapes and samples enough to re-create their studio sound. Thunderhead, on the other hand, had recorded an album with Will Reid Dick *(of Saxon/Motörhead/Thin Lizzy pedigree)* which highlighted their live performance, rather than exaggerated their abilities.

Ironically, Ted originally relocated in Germany with the hope of joining Victory...

"We'll start with me playing in New York, in a local bar band called Thrills. Victory was lookin' for a singer so they flew me over here. I tried out for them and it didn't work out. I asked the bass player if he'd let me stay a couple of extra weeks an' he let me stay. I ran into these guys in a local bar... we didn't have a drummer so the drummer in Victory helped us out for a while, till we got Alex. People over here have more patience, in the States everything has to be now, right here, finished. In Europe they're willing to take it one step at a time."

The line up of Ted, the guitar and bass team of Henrik Wolter and Ole Hempleman, and drummer Alex Scotti is basically the original line up of the band, then.

A chorus of *"Great, great guys"* and *"F***n' Motörhead!"* goes up round the table. Of course Motörhead are one band with a reputation for *not* screwing around their opening acts...

"They gave us the full light show" Ted confirms, *"Full P.A. system. Now we can't wait to get to England with them... "*

Henrik *(or is it Ole, I can't work it out from the tape, guys!)* chips in at this point, *"We've head terrible rumours about the English audience throwing cans of piss!"*

Somehow I think Thunderhead will be spared that ordeal.

Henrik looks pleased... *"We have the album out in Holland, Austria, Switzerland... but the U.K. is defiantly the most interesting market for us outside of Germany. That's the thing to go for... "*

With the voice of a rawer Paul Stanley and the persona of a diminutive Chris *(W.A.S.P.)* Holmes, Ted cuts an unlikely dash on stage, playing guitar and hollering like his life depended on it. When the band cover 'Space Station Number Five' on stage he seems like a welcome relic from another, less commercial era.

*"I just sang because we never had a singer in any of the bands I was in. I thought I'd sing till we found a real singer, but f*** it! It's hard to find one... "*

With this Ted spots a pretty German girl and pauses to announce "You make me horny, you really do!"

Ted, do you always behave so badly in bars? You were an animal last night!

"You're one to talk, you guys terrorise the place and everyone points the finger at me! Every time!"

But no one from the press was caught stealing from behind the bar. Is this a mark of how broke the band are?

*"Well we can't get booze in the f***in' dressing room, we might as well rob it, right?"*

Ted on German women: *"I wanna go see the girl with the big tits at the bar! They're good lookin' but they don't shave under their arms, it f***s me up! What the hell, we have to carry a lawnmower in the back of the truck!"*

Ted Bullet, clearly a philosopher amongst men. He'll be holding classes on 'The Importance Of Postmodernist Architecture In Underarm Shaving' backstage throughout the Motörhead Christmas tour. Be there!

MARK DAY

JOHN SLOMAN

Now You See Him, Now You Don't

John Sloman's new album is called 'Disappearances Can Be Deceptive' and that seemed rather appropriate when he cancelled a rare London live date recently. He was supposed to play at the Marquee, but put off the show due to an attack of 'flu, or was it nerves? At any rate the man who used to sing with Gary Moore and Uriah Heep has been busy recording an album which has taken him a year of effort and has been greeted with enthusiasm by some critics and complaints of wimpiness from others.

In all honesty if you are expecting something along the lines of Moore or of prime time Heep you are going to be severely disappointed with Sloman's latest album. It's nothing like heavy rock and contains more of a soul pop mixture that is clear, calculated and at times rather uninspiring. One wonders who it will appeal to. Sloman has been reputed as saying that he wants to leave his musical options open believing that versatility is all important but in all honestly I feel that forsaking his heavy rock roots for pop land may well prove to be a disastrous mistake. Mind you one has to credit the man's determination to do what he wants, something that was in evidence as far back as his stint with Uriah Heep. John obviously felt restricted working within a group format, lacking the artistic freedom a man of his determination obviously needs. Yet matters really started to develop after the aborted Badlands project. At this period of his career, for one reason or another, Sloman had became very disillusioned with the rock business which resulted in his being offered and accepting the role of backing singer with Paul Young on one of his major tours. The following months were an important point in Sloman's career. He later revealed that he did it for the experience singing with Paul through the States, Australia, Thailand, Taiwan, Japan and Europe before returning to the States to do it all over again!

Coming back he returned with fresh enthusiasm and a reinforced musical impetus to start work on a series of demos that were later to become 'Disappearances Can Be Deceptive'. Helping him out on said project were THREE keyboard players including Robin Fisher (one half of Climie Fisher) Richard Cotton, who has also worked with the likes of Joe Satriani and Mick Jagger, and Adrain Lee who hails from Mike And The Mechanics. What Sloman is after now is something that he has wanted as far back as the breakup of Lone Star, and I quote *"To put out the best contemporary music I could, not just rock but trying to couple all the elements like soul and black to get the best possible sound I could"*.

Well the man certainly has one of the most distinctive voices in the business and with 'Disappearances Can Be Deceptive' has obviously set out to infiltrate the kind of melodic rock that is dominated by bands like FM and Dare. Coming on a lot lighter than both these groups it remains to be seen whether Sloman has the musical muscle to make any headway. We can but wait and see.

TED POLE

24-7 SPYZ — THE SPIES WHO CAME IN FROM THE BRONX

Despite having been compared to the entire current spectrum of black cross-over acts, 24-7 Spyz defy categorisation. They are simply the maddest, the baddest and the wickedest, the thrashiest, the funniest and the funkiest and they've finally released their debut album 'Harder Than You' in the UK on London Records.

Half of Spyz, Peter Fluid (v) and Anthony Johnson (d) were smart enough to stay in bed instead of talk. But according to Jimi Hazel (g) who could barely open is mouth after a hard-workin' night of wine, woman and hard-core in celebration of their London live debut, the South Bronx foursome initially got into playing music "for purely selfish reasons. Radio sucks. It has the tendency to stay away from new things. They think along the lines of 'if you've heard it before, have some more...'. We didn't know what we wanted to play to start off with, we just started playing."

Heard it all before? Despite the implications, the Spyz aren't avid believers in the Living Colour school of fighting for their rights to be black metal-heads. "There shouldn't be a necessity for politics and music to go hand in hand." An equally wrecked Rick Skatore (b) explained from behind his shades. "It shouldn't always be a question of black and white, who does what or who doesn't do what. People say things like 'you're a metal band' but we're more than a metal band. We play alternative classic..."

What?

Swigging Perrier from a bottle Jimi (spellt like his sixties guitar-hero namesake whom he worshipped as a kid) explained: "If you really like a certain sort of music, and you take the time to understand it you can really get into it. If you don't you just won't dig it." He continued: "All these cheese-metal bands suck. They're like Barbie dolls. You already know what you're getting. Spandex, the predictable hair-dos."

Leaning back and twiddling a dreadlock, Ken's antithesis continued: "We're in a real strange situation. We're like a new band, we've got everything going for us. There's been so much hype..."

It's almost flavour of the month for fans to like odd-ball hardcore acts like the Spyz. "We don't care about that. So far, our music has stood on it's own merit, that's most important."

The South Bronx isn't exactly famous for it's stable of heavy metal acts. It's got more of a reputation for churning out rap stars than head-bangers. Maybe bands like 24-7 Spyz will get some of the local kids thinking. Rick hoped so: "I'd really like to think that we can show young black kids that if you're musically inclined, you don't have to go to a sampling machine to express yourself. Even if you have to fight peer pressure, it's more exciting playing a real guitar."

KAREN SEEKINGS

Pic.: St. Kerzel

Pic.: Photofeatures/A. Solca

EVILDEAD

OH NO...NOW IT'S SPLATTER METAL!

Zombies, blood, horror, violence and guts. 'Orrible stuff springs to mind when you think of Evildead - at least if you've watched the gory Sam Remi films of the same name. Except that the following isn't about the films, but about a Californian speed/thrash band who have been playing under the same name for the last coupla years. Make way for...Evildead!

Despite the blood thirsty name, Phil Flores *(vocals)*, Juan Garcia *(guitar; ex-Abattoir, ex-Agent Steel)*, Albert Gonzalez *(guitar)*, Mel Sanchez *(bass; ex-Abattoir)* and Rob Alaniz *(drums, ex-Necrophilia)* are nice guys, whose lyrics are far from the Slayer/Exodus mould. So it doesn't seem surprising that even Juan Garcia, our informant on the other end of the line thought the name Evildead was pretty unsuitable:

"The idea was from the Remi films, that I personally really like. But the whole thing has little to do with our music and our lyrics. We tried to find a name for months, but we couldn't decide on one. There was always someone who didn't like the individual possibilities, so we never made a decision. And then someone thought up the name Evildead and we had to take it. I personally don't like the name much, because it sounds too much like Black Metal/Slayer, but most people liked it. So we kept it. It doesn't really matter..."

The name is harder to connect with song lyrics on the debut album 'Annihilation Of Civilization' *(this was preceded by an EP called 'Rise Above')*. Even if Evildead don't have anything really new and exciting to offer, at least they distance themselves from violence propagating stupid statements. Juan gave us a few examples:

"It's not easy to make it as a new band these days, because you're exploited and used everywhere. That starts with the club owners and the promoters who demand money off you to allow you to perform, and it stops with the bootleggers who sell your demos. I don't mind people swapping tapes amongst themselves - quite the opposite, I'm thankful to them for spreading our name on the scene. But there are numerous people who sell demos and advance tapes in their record shops for the same price as an LP. We wrote a song about it called 'Unauthorized'. 'Living Good' on the other hand is about the TV preacher Jim Bakker who was sentenced because of fraud and has recently declared himself certified to avoid going to prison. It was proved that he had bought cars and houses for the millions of dollars that he had taken off little old ladies who believed in him. A lot of bands write about that subject, but how were we to know that Jim Bakker would be so famous one day? Another song is called 'Gone Shooting' and it's about some motorway shootings that made the headlines in LA a few months ago. Some mad guys shot at innocent drivers on the highway only because they had over-taken them - sick! 'Holy Trials' is about a medieval inquisition and includes an acoustic part in the middle for a change. 'Awakening' is a track some fans might remember from our demo, We have re-recorded the track and added another intro. The political statements on the record are 'Future Shock' and 'Annihilation' and they describe the often dangerous situation on earth from our point of view. Those are the main subjects on the album"

The CD version also includes the bonus track 'B.O.H.I.C.A.' that was recorded by Abattoir, and was originally meant to be released on the band's second LP 'The Only Safe Place' *('86). "The song was on a test-pressing in those days, but was left off the album in the end. 'B.O.H.I.C.A.'* (stands for 'Bend Over, Here It Comes Again') *is a jokey track about sex, that should be taken with a pinch of salt..."*

FUTURE

Evildead were founded in 1987 by Mel Sanchez, Rob Alaniz and Juan Garcia once he had split up with Agent Steel. *"The whole thing was just a side project to start off with because I just wanted to work with normal people again - without figuring I had a massive future or anything. I was happy with the musical direction of Agent Steel, but it just proved impossible to continue working with John* (Cyriis, Agent Steel singer). *The bloke is basically mad, even if he is without doubt an extremely talented singer and songwriter. We had problems with him all the time, and I had no choice but to leave the band. The whole band feeling is completely different in Evildead: We're people, not robots! We worked together so well, right from the start, that I decided at short notice to start a professional band out of what was initially just the side project Evildead."*

Things still didn't run quite as smoothly as they should have. The band's company Steamhammer/SPV had to shut their New York offices, throwing the band back in their development by quite a few months. *"That was a really bad story. Everything looked perfect, we knew the line-up from the New York offices from the old Combat days and we knew we were in the best hands. A European tour had already been planned and a video was also planned, but the office was then shut down all of a sudden and everything had to be co-ordinated from scratch again. Everything worked out well in the end, but it took a couple of months. The band have passed the toughest patch and things are beginning to look up again with the German branch of Steamhammer/SPV supporting the band all the way."*

There's no question that Evildead are one of the more competent newcomers in the thrash scene. They will still have quite a few difficulties to confirm their position over a longer period of time, as there are just so many bands around trying to make it. Juan sees things realistically, too:

"You're right, it's really difficult to be successful at playing music these days. There are just too many bands around, and quality just isn't good enough. You have to be different from the other bands, with the support of either a strong management or a good business brain. There are metal shows every evening here in LA, the clubs are booked out all the time. Thrash bands like us have even more difficulties, because a lot of promoters refuse to let bands like us play live. The Californian thrash fans can be really aggressive and start fights if things aren't going 100 per cent according to plan. The promoters have to take the blame most of the time, but if the fans didn't go mad all the time, things would be a lot easier for us, too..."

GÖTZ KÜHNEMUND

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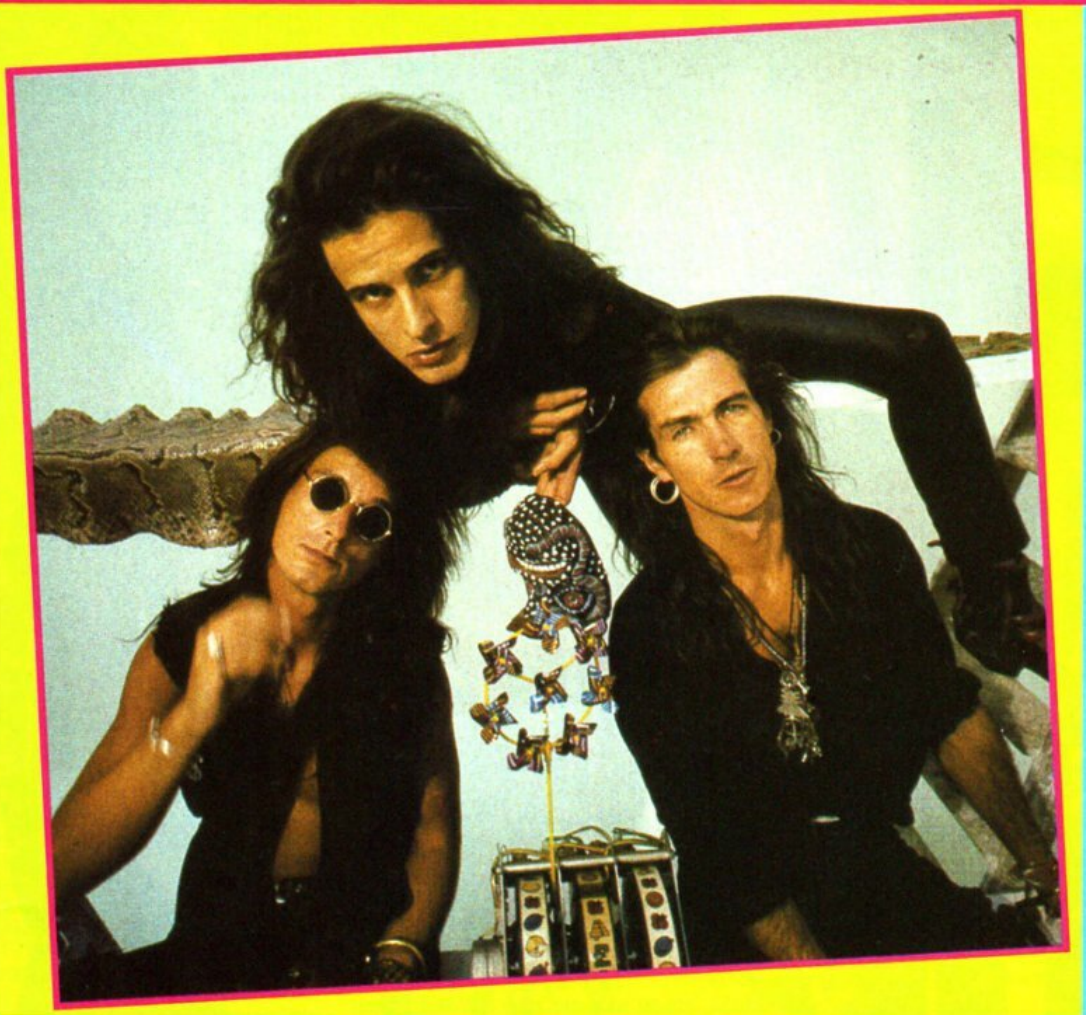


ALL ALONG THE WHAT TOWER

With their Pretty-Boys-On -Drugs posturing, Under Neath What seem like yet more contenders for the L.A. Sleaze throne. But they aren't, and they have no intention of participating in the current rock'n'roll fad of recording in California, working-out in guitar-shaped swimming pools and going on an ego-binge.

Drummer Mikal C, singer Andy Berenyi and bass-man Tim Ashton might soon find their self-imposed urban isolation difficult to maintain. With the recent release of the debut album 'What Is It' on WEA and a current UK tour supporting the Dogs D'Amour, they might find themselves catapulted out of their cosy little dream world.

"We hardly even go north of the river," Tim admitted. *"Unless we have a gig or something!"*

U.N.W. prefer to live and work in the depths of South London, in a rambling Brixton squat. To get to the front door of their head-quarters, you have to wade through a forest of undergrowth and a Young One-esque array of discarded furniture and debris.

The band cultivate this sub-cultural urban indie life-style. Night clubbers they ain't, they avoid record company parties and seldom make the effort to show their faces in the right place at the right time, instead capsuling themselves off from the 'real' world. But as bass-player Tim contemplated, keeping yourself under wraps doesn't have to be a bad thing. *"I think if you live in your own little niche, it can be healthier that going out about town, and having a look what everyone else is doing first."*

TRENDY

"We're not really shut off anyway," Andy objected. *"A lot of people go out and lig all the time, but that isn't really what we're about, we have our influences, which happens to be a lot of old stuff anyway."*

But isn't it healthy to keep in touch with the trendy young things rocking their stuff on the London gig circuit?

Andy thinks not. *"What does trendy mean? It means it's gonna be around for a short time, and we kinda aim on being around for quite a while, not just for a year, more for ten years.*

*When some of the other stuff filters through to us, we do incorporate it. Like, I might be at a party and hear music and think, wow, that's pretty f**king groovy, but our music comes from us, it doesn't come from any f**king scene,it doesn't come from LA. We're influenced by some things outside us, but the music comes from within us, the music is like a reflection of us. And there's a lot of Stones and a lot of Hendrix and stuff like that in it, but there's also a lot of us in it. We all really like Aerosmith, but we don't see any reason to sound like them, because it's all been done so many times before. You could draw a couple of tenuous lines between what we do and what has happened in the past, but you can't go round and reinvent things."*

What I see is a whole lot of bands trying to belong to a particular group. there are the bands around who want to sound like Guns 'N'Roses, and the bands who try and sound like the Cult or Wasp or Bon Jovi. We are not interested in that. What I like about a of of the music that was about around the late Sixties, is that it had a lot of soul in it. And we're lucky enough to be playing music that comes straight from here (he bangs his chest). We have our own ideas what rock 'n'roll is for us, and that's what we play.

"The only bands that we really like happen to be older bands." agrees Mikal. *"That doesn't mean that we don't like any of the other bands around, because they're doing their own thing anyway. Tim even admitted: "I hardly know what's going on in the current music scene. I never listen to the radio."*

America still has a magnetic pull on many burgeoning British rock bands. Mikal explained why U.N.W. don't believe the hype: *"The good thing is, that Andy and I know what it's all like out there. There's no way you could drag us over to New York again, because we've both already lived there. We haven't got these glorified American images, and we start off on a better foot than other bands. That doesn't mean we never want to go there. We'd like to play anywhere where people like our music. There's nothing better than playing your music somewhere else and people like it."*

Although Andy and Mikal were both born and brought up Stateside, They don't see many similarities between themselves and the US scene. *"It's all such big scale, like Bon Jovi. We've got very little in common with that whole megalomania."* Andy added: *"I mean this is how we are. If you see something American in us, then so be it. If you see some British in us or think of us as being squat-punks, then that's just the way we are. But the thing is, we don't want to belong to some category."*

But with your hiding away from the world in the depths of your squat. Refusing to play the 'game'... It's almost as if you cultivate the enigma.

"We're trying to be very careful about not cultivating any kind of image at all." Andy laughed. *"We wanna try and get as big as possible before we have an image."* So no shopping sprees down Johnson's and Camden market, you'll have to starting walking around in the same clothes every day. *"Well, we do that anyway..."*

Under Neath What play their live set in front of a surreal film and slide show back-drop which they also showed supporting Balaam And The Angel at the Marquee recently. Comparisons between the two front-men left Mark Balaam looking decidedly dodgy, posing and crooning like a poor man's Ian Astbury but Andy charmed the crowd with his lanky campness, even managing to look cute when attempting some strange axe acrobatics *(like wrapping the otherwise low-strung instrument around his neck)*, that would have made the late Jimi proud of his fellow-countryman.

What can first time Under Neath Whatters expect?

Says Andy:*"If an audience hasn't heard us before, they're kinda surprised."*

"They try and work out what it is, and just sort of look and wonder." Tim added.

And Andy summed up the unique Under Neath What sound:*"It's a hard rock band, but there's something weird about it."*

KAREN SEEKINGS

MISSON IMPROBABLE

RIFF

Germany's First Straightforward Rock Band?

Mark Day Investigates

The Dan Reed Network are being held up, by certain sectors of the press, as prime exponents of 'power funk'/'groove rock'/call it what you will. Well, I'd like to redirect a little of the attention that Dan's picking up in the direction of German outfit Riff. Their album, 'Mission Love' *(due to emerge, possibly on RCA in the U.K., sometime this year or at the start of 1990)* is a sublime mix of the harder edges of INXS, the tight beat of Gun, some Sixties style Eastern vibes and even a touch of Edwin Collins and Orange Juice *(improbable though it may seem, but wait till you hear 'No One Waits Forever' or 'Paradise In Dreams')*. Fronted by the worldly William Lennox *(born English, but lived all over the place)* on vocals and featuring Frank Becking on guitar, a stalwart of the German New Wave scene, Riff *(formerly The Riffs)* have come up with an album which displays a refreshing diversity of styles, from the throbbing, danceable rock of 'No Mercy' through to a modernised rework of Steve Marriot's 'All Or Nothing' and beyond, from Marc Bolan style lyrics welded to mighty dance rock collisions.

William Lennox reveals all...

"As I haven't lived that much in England I don't see myself as an English musician. International? Maybe, yeah, cause I think that our music is international. It's not German music, though we are a German rock band, we're based here but we see it as international. My Dad's English. We were in England and Germany when I was a kid, then I went to the States for two years before we ended up back in Germany, that was in the Seventies. I started playing in a band in the early Eighties, I got involved in recording sessions that Frank, our guitarist was involved in. So I got to know him and in early '87 I got asked to join his band as a singer, cause Frank didn't want to sing himself. The band was formed in '84 with Frank, Volker Britz on drums and Burkhard Westerhoff on bass. Frank sang at that time and they released three massive singles, then they asked me in. It worked out allright, we started writing songs for about a year before RCA got a hold of our demo."

Following all this? Good. Producer Zeus B. Held, of Dead or Alive/Spear Of Destiny/loads of other stuff fame, was brought in at this point, and the band relocated in London to record 'Mission Love', in February and August of last year..

"We didn't play in London, just studio work eleven hours a day! We had one day off a week to go out drinking and go to clubs, but it was mainly for work."

The story doesn't finish here though...

"We weren't really happy with how the mixes went...London is very pop orientated, so we thought the mixes were too soft."

To finish off the album, then, the tapes were taken to Memphis, the heart of Elvis country, where John Hampton completed the mix.

"Frank and I went over to Memphis to do a couple of overdubs, it would have been quite expensive to take the whole band over, so we couldn't gig there either."

Now with Empire Management behind them, a company representing them on both sides of the atlantic, the band hope to break out of the German scene and onto an international stage. That shouldn't be too difficult, with music that could sell itself on any level you want to talk about. If you want to dance to Riff, feel free. If you want to crank up the speakers in a rock frenzy, no problem. If you even want to unwind to them, they've got that angle covered...

"We see ourselves as a rock band in the tradition of The Who or The Rolling Stones. I don't mean that we're doing old fashioned stuff, not at all, but I could say that in Germany with real bands it's only ever hard rock or heavy metal, there are no straight forward rock bands, which is how we see ourselves. I don't know about the crowds we get, really...the single that's out now in Germany, 'No Mercy ', that's quite a danceable record but it's still rock with a good guitar riff. Why not play it in a disco and let people dance to it? We've been playing with the Hoodoo Gurus, as their support act, and that's not been too bad but I think a rock band would suit us better to do the support thing. I can't see us being a headliner within the next six months, so we're just looking forward to supporting another rock band. The album's slowly going up the German charts, but RCA are giving us time to promote it. We're getting there."

At the other end of the scale to the 'tuff dance' material there are lyrics, like the ones to 'Mission Love' that are pretty 'Seventies' in their approach...try this one on for size...

'I'm a space warrior
Bringing love and taking hate
I'm a time traveller
Mission love my shining fate'

Are these acid flashbacks or what?!?

"No, no, no! Well most of us have had some experiences with drugs, but we're not into drugs. 'Space warriors', well...it's like a fairy tale thing about something good coming from outer space, getting hold of you, bringing love and taking hate, that's one of our mottos. What we want to tell people when we're on stage."

The Chris Welch seal of approval comes with the cover of The Small Faces cut 'All Or Nothing'...

"Well, a friend gave us the idea. Of course we knew the song and it was almost one of my favourites, so we tried to cover it. It didn't work out at all at first, so we left it a couple of weeks then Frank came up with a really good guitar line on it one day, and from then on it went O.K.. Our idea was not to copy the 'All Or Nothing' song just as it was in the Sixties, we wanted to make it sound like Riff. As I said we see our selves in the tradition of The Stones or The Who, and some of the glam rock stuff. T Rex and The Sweet were my favourites as a teenager, so we try to mix this with our own modern sound techniques. We'll use what ever is there in the studio to get our ideas down on tape, but we're still a guitar band and we try not to let too much of the keyboard stuff get in the way."

MARK DAY

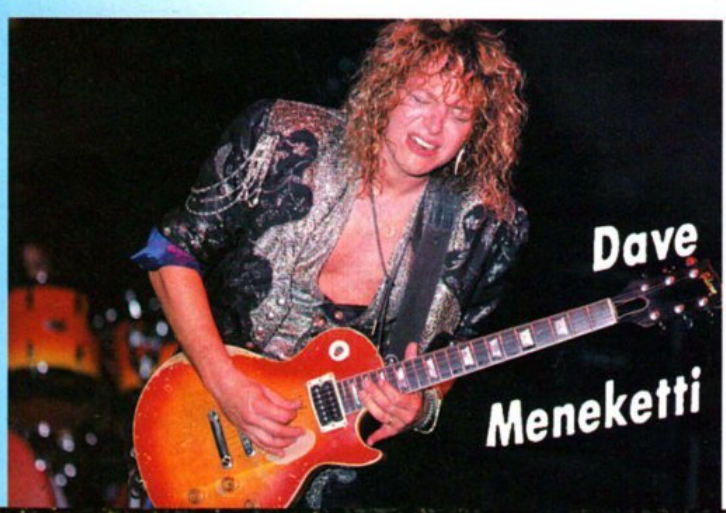
Y&T - TOMMOROW AND TOMORROW

YESTERDAY

It has been a couple of years since Y&T brought out a new album and there has been little in the way of live appearances but the time has not been spent idly:

"We've spent a long time working on the new album. We've never spent two years writing for an album before, but it's good because it allows you to come up with a million different ideas and choose the best. The other thing we've been doing is demoing all the material we've written for the album which is something we've never done before. This means we have something like 60 different songs in a near record-quality state, which means that we can really get an idea what's going to be right for the album. We've also tried them out live in local gigs around here, which is really the best way to see whether the material is going to work."

Dave was very unwilling to commit himself on where the new album was taking them direction-wise.



"Well, I guess that's really up for you guys in the press to decide! I can tell you what I want to hear but I think the album is about what any Y&T fan would want it to be like. That's why we were given two years because Geffen records, John Kalodner in particular, are very picky this time around. One of the things we are being really picky about is kickin' some ass! They just want us to be a good heavy attitude rock'n'roll band!"

NEW LABEL

"There is a major difference with Geffen. It was very hard for us to exist at A&M and still keep what we felt was our integrity. When you're with a record label that doesn't necessarily deal with a lot of your kind of music, you end up trying to tailor yourself to the record company so they can keep you on line and everyone happy. It's nice to keep your record company happy of course, if they want what you want, but unfortunately they really didn't want what we were giving them!"

Y&T did come up with one particular song which many feel should have broken them on the airwaves, 'Summertime Girls'. This didn't happen. Was it a case of not enough promotion?

"That's exactly the scenario with Y&T. We started off doing what we wanted with 'Earthshaker' and 'Black Tiger', then we started to try to please both them and us, which is really tough. When we did deliver with 'Summertime Girls, they took it about two thirds of the way then dropped the ball on it when it was still hot.

At that point we were on the road touring with Motley Crue and Aerosmith and were having a great summer tour so when this happened we decided that it was time to leave. It was too frustrating for us. We'd been on the road so much and done so much recording it finally became obvious to us that it was time to either shit or get off! In fairness it wasn't everybody at A&M but unfortunately it takes more than just a few good people.

Before we left A&M we checked around other labels to see if there were any others interested and Geffen were one of them. As soon as we left on a Friday, that weekend John Kalodoner came up and see us at Houston and Dallas with Aerosmith and on the first night he came back stage and said 'I want you guys!' . It was that quick!"

NEW GUITARIST

In addition to a new label, there have been other changes in the Y&T camp. Drummer Leonard Haze and rhythm guitarist Joey Alves are no longer with the band as Dave explains:

" It was unfortunate, but the decision was made to let these people go for the betterment of the band. They had either lost interest or were having other problems that they just couldn't get over and we just couldn't have it. Being realistic Phil (Kennemore - bass) and I were carrying the ball I'd say for the last six or seven years and we had to get some people around us who were just as excited as we were about the business. We replaced Leonard with Jimmy DeGrasso and we have recently replaced Joey with a guy called Stef Burns."

Joey Alves' role was one of the traditional rhythm guitarist, which meant that the lead work was more or less entirely left up to Meneketti I wondered whether this would continue to be the case?

" Stef's a great player, a really happenin' guitarist! In the last couple of years I've really become more into fronting the

Sometimes I'm dangerous when I think too hard. I was sitting in the office alone waiting on a hot summer's night to call the frontman of a band who really should be a lot bigger than they are and who should have been treated a little better all round. Rock and Roll can be a real bitch. My outrage subsided slightly and I picked up the receiver from its cradle and dialled...

Dave Meneketti's wariness was evident from the first few seconds. It's hardly surprising. Y&T were the victims of one of the most savage 'build 'em up and knock 'em down' operations of the decade.

'Earthshaker' for me will go down as one of the best hard rock albums of the eighties. With songs like 'Young And Tough', 'Rescue Me' and 'Hungry For Rock' this was an album which even now stands up as a real killer in the same way as the eponymously titled 'Montrose album from '74 does today. I remember seeing Y&T supporting AC/DC on the 'For Those About To Rock Tour' and watching them blow both me and AC/DC away particularly when they launched into the brilliant 'I Believe In You' which contains one of the most expressive guitar solos I have ever heard.

The band followed it up with the album 'Black Tiger' and that is where their problems really began. 'Black Tiger' was not a bad album but already there were rumblings that it wasn't as heavy as 'Earthshaker'. 'Meanstreak' the next album was treated with the same kind of suspicion as it contained a balance of hard kickin' rock songs with gritty but melodic songs like 'Hang 'Em High', 'Sentimental Fool' and the classy 'Midnight In Tokyo'. Y&T were trapped. The fact that this was a band which on the one hand could kick ass but could also write by anybody's standards fine melodic songs was ignored by blinkered reviews in the music press who could only ever hear 'Earthshaker' and were deaf to any other direction.

By 1985 and the release of 'In Rock We Trust' Y&T were almost becoming resigned to a hard time and were now under record company pressure to write some more 'radio airplay' friendly material. After the release of a live album 'Open Fire' and two further studio albums, 'Down For The Count' and 'Contagious' Y&T switched to Geffen.

Dave Meneketti was happy to talk to Metal Hammer about this important change together with their other trials and tribulations, Yesterday and Today...

band from the point of view of a 'Lead Singer'. Although I've still been playing all the leads, it's been tough grabbing the mike-stand or the guitar at the last minute to fulfil either role. With Stef I'm able to be certain that I can go out and front maybe three or four numbers without the whole sound sounding smaller. We checked out his stage moves and everything. He covered a few gigs for us when we'd just lost Joey, it was really great because the fans dug him immediately. Everybody likes Stef, he's got this real charismatic thing on stage, he's very good.

The funny thing is that I'd jammed with him before I really got to know about him. I'd done this thing locally with Pat Travers, Brad Gillis, Ronnie Montrose and a few others for a charity gig and he was one of the guitarists. So I'd played with him before I'd really met him!''

BAD PRESS BLUES

There seemed to be a time when certain sections of the music press had their knives out for Y&T, how did it look from the band's point of view?

''It really did seem that one particular magazine at times would be all for you when you were a nobody and then as soon as you started making your mark the knives did indeed seem to come out. That's not true for everybody of course, but there was a time when it certainly did seem that way for us. As far as we were concerned we were doing the same thing we wanted to be doing all along right up until 'Meanstreak' and then things really started changing. It got to the stage where we would put a 'Summertime Girls' on an album and we'd go 'Oh, boy, I can't wait 'till they see this, they're going to kill us over this one!'. There was a time when I just could not understand what was going on. In fact when we were touring through Europe and the UK we would still speak to these people and we'd ask them 'What are you going to do to us this time?'. They'd start saying how they didn't agree with what some of the other guys in their magazine had been saying then when I read the interview I'd done with that person they'd still be slagging us off!'

In those situations you've got to put it behind you and let your music do the talking, even though the chances are the music is not going to be taken seriously if too many people get on the band wagon of putting it down before they get to hear it.

The sad thing was that although A&M were really behind the band in the UK, they would 'phone us up saying they'd seen another bad review and it would put our validity over there in question.

The crazy thing was that when we came over to do the Donington festival in 1984, everybody we spoke to would ask us what we thought about the latest review from this particular magazine, when we were over there to kick some ass! I got frustrated to the point where I just wanted to know when someone was going to ask about the band again.

Donington was a very difficult time to get through for us. When you're surrounded by so much negativity with bad reviews and interviews about bad reviews and on top of that you get bottles thrown at you when you've come into someone else's country, you think that this is just not the way to play rock'n'roll. Leonard was anti-UK all the way, especially after that day and he he literally said that if they booked us another tour there he wouldn't go back no matter what. So it ended up that half of us wanted to put it down to just the reviewers not the fans and wanting to put the Donington festival down to what it is because even favourites like Ozzy get pelted!

*I got past that very quickly, even before I left the festival I already had gotten over it. But after that it was always a fight because if we got a chance to tour the UK there would be one half of the band who would say 'No f**king way!'. This was really unfair because it ended up being taken out on the fans and it wasn't their fault. I'm not just saying that for effect either, because I was always one to come back to the UK and play again, but fortunately that part which didn't want to is no longer with the band!''*

TODAY & TOMORROW

Although Dave was unwilling to give an indication as to what we can expect on future Y&T albums he was prepared to say this when asked later on in the interview whether we were going to hear the 'Sentimental Fool' type songs of the past: *''What I can tell you is that there is nothing like 'Sentimental Fool' on the new album! We had gotten a style of writing which we had to unlearn at one point, which was the late A&M material, which a difficult thing to do. 'Contagious', which I do not think was an overly 'poppy' record was part of the unlearning process and a first attempt at getting back to what Y&T want to be. If we come up with a song now which is in any way 'poppy' we immediately take it out of our repertoire!*

The production will reflect this back to basics approach, which is why we are using Mike Stone. Mike is absolutely not into over producing something, he likes to get a really kick ass drum track and and build it from there. It's really great working with Mike because although I'm not co-producing the album with him he looks to us to make decisions. I've never felt so relaxed recording an album before!''

Y&T will be playing some shows in the States towards the end of the year after the album is completed at the end of October. The album itself, so far untitled, is likely to be released mid-February. It will certainly be interesting to see whether Y&T will be able to come back with the bang that many people would like to see. On an optimistic note I'll finish with Dave's last comment about the new record:

'' If it doesn't kick my ass, it ain't goin' out!''

Pics.: Mark Weiss

ANDY BRADSHAW

RIGHT BETWEEN THE EYES

Life just ain't fair. And that means that even in the world of rock music, life can play cruel tricks. If everything in this world were fair, a band as exciting as Icon would at the top alongside mega-acts like Def Leppard, Guns N'Roses and Bon Jovi. But instead the band are still at the bottom of the proverbial ladder, where they are completely out of place. But Icon have decided to do the best anyone could in their place: and the good thing about being right at the bottom, is that the only way is up! Clutching their Megaforce debut a first class album titled 'Right Between the Eyes', Icon are once again attempting a come-back, and this time they won't rest until they've gained the success they deserve.

The understatement of the year would be the claim that Icon have been dogged down by bad luck. Just to nudge your memory: Icon are the band who released a real masterpiece called 'Night Of the Crime' in 1985, one year after their excellent debut, now reckoned to be one of the best melodic rock records around. Icon's record company Capitol records behaved in a most ungentlemanly fashion and rewarded the band by throwing them out. The record that could have been a mega-seller - released when 'Slippery When Wet' was still being dreamt up - went dusty in the back shelves of the record shops because of a complete lack of promotion. The label wasn't even aware that it's behaviour forcing a gem like this to the dogs.

"It wasn't just the label" Dan Waxler, guitarist and band leader in Icon announced. *"'Night Of The Crime' wasn't received well in the press at the time of it's release, whereas these days everyone claims to have loved the record at the time! I'm beginning to see similarities with the olden days with our new record 'Right Between The Eyes'. I recently read a review in an English magazine with Tanor, the record wasn't bad, but was still nowhere nearly as good as 'NOTC'. If you look back at the 1985 issues of the same mag, you'll read things like 'the band had some good ideas, but what the hell were they playing at when they changed their sound like that?' They say things like 'the first record was so much heavier. Whatever happened to the piercing vocals and with the hard attitude? NOTC isn't at all like it should be.'*

"When the album was released, everyone put it down. But last year the already mentioned UK magazine claimed it was one of the best albums to ever appear. They took three years to find out how good NOTC really was, and they weren't the only people doing so. I haven't got an explanation why the same people who used to slag us off are now praising us to death, at least as far as NOTC is concerned. we've had the same problems with the new record anyway, as I already mentioned. We'll probably have to wait another three years for anyone to give the album a good review."

This probably won't break the band's back. Icon have survived far worse things and a few negative reviews will hardly force them onto their knees. So it might be worthwhile to into the break-up of the Capitol deal, the consequence of which was that the band disappeared from the face of the earth for four years.

"Capitol didn't do a thing for us in those days. Our situation was anything but happy back in 1985. We had connections with a booking agency who were incapable of sorting out gigs for us, we had a management company that had redefined the term incapable, and on top of all that, our singer Steven Clifford left us at short notice just before the release of 'NOTC'. So we were stuck without a frontman for about two months.

We finally found Jerry Harrison, who's still in the band today. Looking back at the situation carefully, it was the only logical thing that could have happened to us, it was the answer to everything that was going wrong. Especially as those responsible at Capitol, really didn't know how to handle us."

Steven Clifford's departure was a real loss for the band, because his hyper-clean voice was a trade mark of the inimitable Icon-sound. But he had good reasons to quit.

"He's a born again Christian these days, a really sorted-out kinda guy, but he was heavily into drugs in those days. He had a really serious coke habit. That was what finally pushed him into the religious trip, it was what helped to come down off the stuff, which is why it's completely OK by me. I mean everyone who comes to terms with a problem like that deserves my respect, regardless how they do it. It wasn't very professional how he left the band. But I don't want to go into all the details about that.

"Steven is still an old friend of mine, even though his way of life sometimes bugs me. He tries to convince that we're reacting against God, just because we play rock 'n' roll. I just can't accept things as being that simple. Anyway people who tell me what I can and what I can't do are just moralists, and that's the last thing I need to know. I'm 28 years old., I've been doing my own thing with friends for the last thirteen years, and I know exactly what I'm doing. I stood there without a deal for three and a half years, just surviving, and then some dude comes along and tells me I'm singing against God, I'm a sinner and should let myself be converted. That's ridiculous, but that's the way Steven is. I'm really glad he's got a peace of mind."

The three and a half years without a deal were a real strain on all of us. But the hard-core of the band - Dan, bassist Tracy Wallach and drummer Pat Dixon didn't ever contemplate quitting.

"Our front man Jerry shouldn't be ignored either. Everything affected him in a particularly harsh way. He teamed up with us just at the same time as the contract was dissolved. - he joined Icon in September, we were on the streets, two months later, which would have been reason enough for anyone to quit immediately. You have to put yourself in that situation: the guy joined a band, convinced that we had a mega-deal, that we'd be going on tour and then start recording the next album. We didn't tour or record anything; instead he was forced hang around the dole office with us. But that didn't break us - if anything it strengthened us!

"We all found ourselves jobs to survive. I worked in a music shop, repairing guitars. Jerry sang in a bar band on the side, and Tracy even took on a job as a window cleaner. On the side we wrote songs, one after the other, always in the hope that we could stand on our own two feet again musically. We knew we were good, we knew we didn't just sound like any old band, but that we sounded different enough for someone to notice eventually. That's what kept the band together."

There were a few changes in line-up during this time however. Guitarist John Aquilino, bitter after the Capitol let-down left Icon shortly after the release of the 'cassette only' album titled 'A More Perfect Union', independently distributed by the band in 1987. A keyboard player called Kevin Stoler was also creditedon the high-gloss sleeve of the album, but he isn't a full-time member of the band any more either, even though he is always available when they need help. That would explain his participation on 'Right Between The Eyes'.

'A More Perfect Union' contains ten musically convincing and cleanly produced tracks, amongst them 'In Your Eyes' and 'Forever Young', two tracks that would later appear on the new album. The tape was never sent to a record company.

"We sold the tapes here in Phoenix, a whole lot went to Phoenix. A whole load went to Albuquerque and some to Las Vegas. Some copies even made their way to LA and San Diego. That's basically it. The music was wimpier and not as heavy as on the album, but we did that deliberately. The only reason to release 'A More Perfect Union' was that we had written a few good songs that we reckoned

deserved to get a listen, and because we didn't have any thing better to do than sit around and wait for a wonder to happen, so we decided to record them. But no, we didn't approach any labels with the tapes. We just didn't feel ready for it yet, we just didn't have the right material.''

This is what Dan had to say about the tape, and he produced 'A More Perfect Union' all by himself. But this statement sells himself and his colleagues far too cheap, because if great songs like 'One Step Behind', 'Lost Love' and 'Better Left Unsaid' had been played on the tape decks of competent A & R managers in those days, Icon could have no doubt been offered a major deal right back in 1987. But the band finally felt 'ready' in March 1988.

''We'd just finished a demo of the tracks 'Running Under Fire', 'Bad Times', 'Two For The Road' and 'Taking my Breath Away' that we sent to all kinds of labels. We then went to LA in August and played a showcase at the Country Club in front of about 20 label representatives, but they didn't really know what to think of us. We played the country club again on October, and the effect was the same.

''But then there was Ed Trunk from Megaforce, a real fan of the band. I had been in contact with him since 1986. He'd found out that I work in a music shop, but he didn't know in which one. So he rang up all possible shops in town, until he'd found me. Ed had only just starting working for Megaforce in those days, and he didn't yet have enough responsibility to sign the band. But we had already gone through all possibilities of how it was best to approach everything once things were finalised, like that I'd produce the record myself etc. I regularly sent him tapes. We stayed in increasingly close contact, until December '88 when, after realising that the showcases in LA hadn't resulted in anything, we decided on a deal with Megaforce..''

Quite a few of the record company dudes who didn't grab the band when they had a chance could kick themselves now. Like Bob Pfeiffer from Epic records who had signed up Alice Cooper.

''We were a different band when we played the showcase in LA, and I don't mean that solely because of the line-up, what with our new second guitarist Drew Bollman. The music was more keyboard-dominated, it wasn't as heavy and all that. Icon have really changed since. I only became aware of that when Bob Pfeiffer told me about it. Alice Cooper lives in Phoenix which is why Bob is here quite often. He saw us play live about four weeks ago and was really surprised because it wasn't the same band Icon that he remembered from the showcases. He said if we'd played like that in August, he's have made sure we were on Epic now and not on Megaforce!

''I don't think now, we could have done anything better than sign to Megaforce. Which band can claim to have been signed by two of it's biggest fans? We can, because both Ed Trunk and the boss Johnny Z are really supportive of Icon. Which is why they give us all kinds of freedom. They don't butt in on our decisions, and at the end of the day, they let us produce ourselves as well.''

Oliver Klemm

HEAVY METAL WORLDWIDE

RIGOR MORTIS HELL YEAH! IT'S RED NECK METAL

"If you look over the top of endless rows of heads, banging simultaneously to the beat you begin to realise that this music represents the darkest and the deepest side of thrash, the depths of metal and the best of neck-breaking speed" **These are strong words from Texan thrashers Rigor Mortis.**

Heavy metal-Southern-States blues rock is neck breaking stuff. If you want to get into it, listen to the EP released by the foursome which should be available in UK record shops soon. Something to look forward to eh Metalheads? *(Check it out)*.

And the band have got even better *(every single band under the sun claims this, but this time it's true!)*, even if the line-up has changed slightly. And replacing Bruce Corbitt on vocals is a new man going under the name of Doyle Bright.

Harden Harrisson *(drums)* and Casey Orr *(bass)*, the two founding members of the band both undertook their first attempts at being rock stars as noisy teenagers. In a place like the Texas small-town of Arlington, this must have done everyone's head in! They met up with Mike Scaccia *(guitar)* in '83, who is also still part of the current line-up. One of the reasons that this band have been working together for so long, is *"Because we all have the same taste in music, films and books and other things, and we've got the same sense of humour"* says Harden Harrison.

Bruce Corbitt's departure was probably down to his lack of a sense of humour. Power is the name of the game in this band and they still have full control of their roots in horror and terror stories which is main influences on their lyrics and musical expression.

After the cheapo-cheapo cover of their debut record comes the new sleeve on the EP 'Freaks'. Anyone who has seen and admired the Austrian mega-revolting cartoonist Deix *(mega-revolting is meant as a compliment!)* will no doubt have a field day looking at the vile motifs and figures on the cover of the latest rigor Mortis offering!

Hugo Horror

THE LLOYD LANGTON GROUP

Even as you read this, one of the best kept secrets of the British rock scene for some time will be taking their wares out on the road. It has been over two decades since Huw Lloyd Langton first appeared on the British music scene, and, between one thing and another, has put in a solid twenty years plus of good rocking. Starting out with Hawkwind as a founder member, he split with the seminal space rockers earlier this year, and busied himself with a major push for his own solo project: The Lloyd Langton Group. This three piece, now four years old, have released four albums together, and are currently due to begin the recording of another, River Run, in a few weeks time. Tim Oakes set off for sunny Worthing, there to find that a certain trio... are now a quartet...

The Old Pink Dog Studios doesn't sound the most salubrious venue in the World, and indeed, it isn't. But, it forms a local rehearsal room for the LLG, Huw Lloyd Langtons tearin' trio. I approach, I enter the hallowed portals, and there they stand. All four of them. Four? Well... sometime this year Huw met up with long standing friend Warren Cann, ex-Ultravox, and decided to add him to the unit. The effect is far out of the ordinary. A bigger sum than 3 + 1 = 4. But before I came to that, the band whisked me off to their local hostelry, there for the usual Metal Hammer grilling. So...

So, where is the connection between the ex-Hawklord, and the ex Ultravox?

Warren: *"Well, it's a bit ironic really - because Huw was the guitarist in the first band I was in when I came to England. But we only kept in loose contact over the years - we'd go maybe a couple of years without seeing each other. Huw came to a couple of the Ultravox gigs, and then last year I noticed that the Lloyd Langton Group were playing down at the Marquee - so I went to give him a surprise..."*

The surprise turned out to be an offer to join the LLG from Warren - an offer that arrived while Huw was touring with the Pretty Things in Germany. On his return, he accepted, and the LLG added a new dimension to the band, with Warren adding his considerable keyboard and rhythm guitar skills to Huw's husky vocals and impeccable guitar solos, John Clark's explosive drums, and the solid basswork *(and backing vocals)* of John Harris.

For many people, a cherished band - the fans are *(on average)* more faithful than a sheepdog - but how has the addition of Warren changed things?

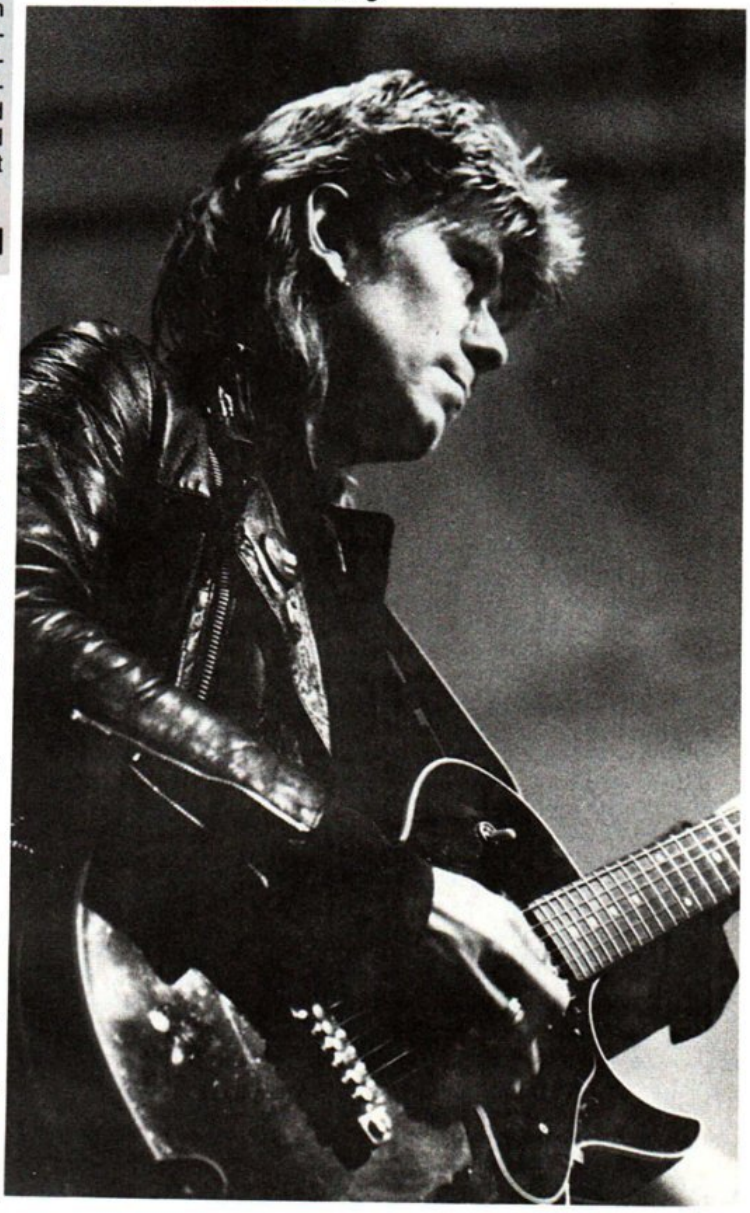
Huw: *"It's more a case of changing the approach really. As Warren said recently, it is amazing what you can get away with as a trio, but as a four piece, there's a great deal more rehearsals to get accents and parts sorted out. Basically, it's the same music, but it does feel tighter, and there's room to put more into the songs."*

Warren: *"What we're doing here is just rehearsing the live set really. I spent a while listening through the albums, and getting the feel of the band - and then we just got down to putting this show together."*

Meanwhile, back in the rehearsal studio, the band proceed to spend another day in rehearsals...and like my trip to see Magnum giving it 11 in their Birmingham studio, the LLG open my eyes more than a little. Die-hard members of the Lanky Langton Appreciation Society...don't worry. It is the same LLG as ever: but this is the Bigger New Improved Version - and not just a cosmetic change either. Warren is a powerful rhythm guitarist, and this, couple with his keyboard sounds, frees Huw to solo away far more than before. It's like a well crafted, track laying rock machine - but more so.

Touring the UK this Autumn, and with their new LP out in the early part of 1990 - The Lloyd Langton Group are evolving again...

TIM OAKES



THE ATOM SEED
MICROWAVE YOUR MIND

The Atom Seed have been operating, like subversive agents, on the very fringes of the London music scene recently. But I've got a feeling in my bones that they could well become insufferably trendy before the year's out. The message's clear, kids, catch 'em now. You'll have a nice little conversation starter for 1990, like, *"Oh, I saw The Atom Seed months and months before they signed to a major... "*

I do believe they've been likened to such delightful acts as Faith No More and The Red Hot Chili Peppers. I'd add Jane's Addiction, shoving metal guitars and psychedelic funk into a blender and using the result to paint the inside of their garage. On the phone, frontman Paul sounds garrulous, likeable, extrovert, a tongue-in-cheek egotist of the first order. In his own words, a potted history of the band...

"The Atom Seed are Amir on drums, on bass a twenty-two year old young spunker called Chris, on guitar Simon James... Mr. Personality himself and mainly in control of the musical aspects, and on vocals myself, a fun guy who likes to get on with the job."

And why should people want to watch The Atom Seed and have their children?

"People come and see us because we portray a band that's having a real good time for the right reasons... we don't take ourselves too seriously, but we definitely take the music seriously. We cross all the barriers, you can't put us in any kind of slot."

The all time high for The Atom Seeds?

"The live gigs, they're brilliant, like one big orgasm! The live gigs, going to the gigs, it's all the best!"

And when are the band going to emerge from the underground and microwave some 'establishment' venues?

*"Well we've been around town a bit recently and the vibrations seem really good, so it's gonna happen very soon. We're looking forward to what's coming up, but we eat s*** every day. We're all on the dole, we're hungry and there's nothing wrong with that. We're on our way."*

Unlike your average band, The Atom Seeds are more than willing to admit to a few influences. Paul runs off a list on behalf of the band that includes The Rolling Stones, Aerosmith, AC/DC, Guns 'N' Roses, Sex Pistols, Killing Joke, Jimmy Page, Hendrix, Kiss and *"everything from Punk to Metal"*.

The obvious question coming up... what makes an Atom Seed?

"Being an Atom Seed is being loud, extremely confident, showing everyone what a good time you're having and just having all the girls around you! Man, we've certainly got that at the moment!"

Brazen, shameless and loud as hell. Welcome to the lurid world of The Atom Seeds. Free your mind and your ass will follow...

MARK DAY

BULLETBOYS

Bulletboys are in town. You would never have guessed it though by the queue of people stretched as far as the eye could see up Charing Cross Road round the corner and into infinity. This was deja-vu. Didn't this happen with Skid Row a while back? My crystal ball (don't ask about the other one!) is clearing and I see sackfulls of mail mounting up filled to the brim with complaints that a band with as big a following as this should be playing the Marquee and only playing one night at that!

Inside the conditions are miserable, let's put it this way sardines have got elbow room compared to this! It's hot too, this makes the Sahara look like a Siberian winter.

All of this of course is of no concern to Bulletboys. Bulletboys are about attitude, they're about being cocksure and not giving a f**k about the rest, critics, record companies, anyone. This is a band that knows its potential and as you watch Marq Torien strutting his stuff, leaving the girlies in the audience squirming in anticipation, you can see what he's getting at. They have been accused of being Van Halen clones. I don't see it myself other than in the gratuitous hip-swivelling and preening which Mr.T indulges in. Yeah he's got fair hair and stage moves but there the similarity ends. His voice is more gravelly rock'n'roll for a start than Diamond Dave, even though the sound tonight did not allow for vocal gymnastics. In fact it didn't allow for anything except pain as your tortured tympanic membranes screamed 'Enough!'. As you may have gathered it was loud. Very.

What material I could discern from this aural assault sounded good like 'Badlands' and particularly 'Shoot The Preacher Down' were all there kickin' like a mule. But as the gig wore on I got the feeling that this was not Bulletboys on form, not firing on all four as they say. 'Smoothin' Up In Ya' the latest single was good and sleazy with Mick Sweda churning out the riffs like a good'un, but it was one of those cases where the facade was one of attitude and 'we're kickin'your asses'type rock'n'roll stuff, but when I consulted with my 'ass' it didn't feel very kicked and was quite happily nice and snug in my jeans.

The Marquee crowd in the other hand were lapping it up, but then I suppose I would have too if I'd been hanging around Charing Cross Road for what must have felt like days! My favourite song of the night was 'Hard As A Rock' which is not the kind of song which could ever go down badly unless all the members of the band suddenly developed spontaneous complete and utter amnesia!

I'd spoken to the band the day before and thought that there was an intenseness about each of the indviduals even to the point that the air in their hotel room seemed charged with some kind of background energy. They agreed and said that they fed off each other on stage with that kind of buzz. The difficulty of being a band which oozes that kind of confidence is that it can often be misconstrued as either plain big-headedness or pure unrestrained ego-tripping. I believe this not to be the case with Bulletboys. They genuinely do believe they have something special. When I look at them on stage I see four individuals with a common goal. They are blessed in having a charismatic frontman who combines the cute'n'wholesome applepie look with one of outright laciviousness. They have a guitarist who although at times can look a little clumsy on stage knows his chops and can really keep the band motoring. Lonnie Vincent is a good solid rock player who on songs like 'Hell On My Heels' can really keep the bump and grind going. Jimmy D'Anda certainly has the right moves but let's start leaving solos out of the set shall we! Drum solos are either unbelievably tedious or entertaining. Only the Tommy Aldridges of this world can make it all worth while.

This is a band I believe can do better than they did tonight. This was not a *bad* gig by any stretch of the imagination but next time they'd better get that other cylinder repaired!

ANDY BRADSHAW

BALAAM & THE ANGEL UNDER NEATH WHAT

The Marquee Club

Under Neath What are a three piece band who currently reside in a squat somewhere in the depths of South London. This is a situation I believe will not continue if they play gigs of this calibre. There are very few occasions where the picky audience at The Marquee go as mental as they did tonight just for a support band. It looked like all the fiends in Hell had been released into a tiny space where the only way to survive was by leaping frantically in all directions as if to escape for ever the confines of this steaming pit.

Andy Berenyi is likely to become a cult hero on a big scale. He has that air of delicacy and angst which hides behind a veil of tortured guitar riffs. 'Firebomb Telecom' sends the assembled hoards into a writhing mass of arms and legs and tangled forests of hair. Semi-naked bodies pour with sweat, an offering to the lank figure who clutches his guitar with an intensity which transcends the musician/instrument relationship.

'Bad Karma Chameleon', 'Eggs, Bacon, Coffee & Suicide' lay down testimony to their claim to progress beyond the mere support, to headline in their own right. Tim Ashton's fingers blur in concentrated bursts of bass vibration, throbbing with a terminal twist of groove which drives the band towards the brink and back again.

Behind it all is the flurry of arms and legs they call Mikal C, keeping it all together. They have a new album out, 'What Is It' is what it is, where it was was The Marquee and the punters were licking it up!

Balaam & The Angel are on the ascendant too. They've been placed under the spotlight of a number of prestige supports with the likes of L.A.Guns, Kiss and The Cult.

They had their work cut out tonight though because Under Neath What had their shit together. Mark Morris & Co had their collective shit nicely in order too thank you very much! With a set which dipped heavily into their new album 'Days Of Madness', an album which for side one alone is worth buying.

If things in the audience had been pretty wild during the support the temperature rose again until I could feel my face melting and slowly subsiding into my chest. Well maybe I exaggerate slightly, but it was pretty warm anyway! 'Don't Want Your Love', 'She Really Gets To Me' and 'Body & Soul' are massive, massive songs which I picture fitting into stadia with consummate ease. It was the newer material which got ultimately the best response. Even having said that, earlier Balaam like 'Long Time Lovin You' still kills.

Jim's dreadlocks are a vital element in a Balaam show. They snake medusa-like or cascade in swirls around his head. If you get within range they'll flay you to within an inch of your life. Jim grins his toothless grin and stomps around churning out the Balaam riff machine whilst Ian McKean spins a web of lead solos which hang in the air and cling to your ears unrelentingly.

During my new fave Balaam track 'I Took A Little' some gonad in the audience decides that the can of lager he'd been holding might make an interesting projectile. The projectile was tested and its flight was only interrupted by Mark's eyelid which proceeded to bleed. Thankfully the design was scrapped and no further cans made their way to the stage. When are people going to learn you could seriously hurt someone. What is it going to take, someone losing an eye? Wise up out there!

Elastoplast in place Mark continued and put the former US Top 20 hit 'I Love The Things You Do To Me' in a somewhat ironic perspective considering his blood smeared brow!

that if you throw things at people

All in all this was a great night for good rock'n'roll and judging by the pools of sweat coagulating on the floor at the end of the gig, I'm not alone in that opinion.

BRANDY BRADSHAW

L.O.GIRLS

Royal Standard Walthamstow

Due to a mix up over the posters for this gig, I was not surprised that the Standard was hardly throbbing with hoards of sweaty metalheads. The net result of this was that Rendezvous, a young band from West London, played their support slot to an emptiness almost rivalling my pockets after a night on the piss. This was a shame really because they played a fine set including a good rendition of Lizzy's 'Cold Sweat'. On the whole though I feel that they need time and more gigs to allow their material and presentation to mature.

L.O.Girls on the other hand have been doing exactly that. I saw them a couple of months ago and thought at the time they would be worth a second look.

This gig took place under rather sad circumstances as their regular drummer, Russ could not play the gig due to serious family illness which required him to be elsewhere. Fortunately, the lads from Belladonna with whom the 'Girls have been gigging recently, offered their services at short notice.

With Adam Parsons installed as sticksman they opened up with 'Big Rock' followed by '12 Bore' a pair of songs with had my patented *"Sleaze-o-meter"* smokin' like a thing possessed. L.O.Girls have developed that certain important stage ingredient which I admire in bands like L.A Guns - A.T.T.I.T.U.D.E. You get the feeling they like what they do so you should too!

With attitude in mind it was entirely appropriate that they should then launch into a good cover of 'G'n'R's' 'It's So Easy'. Their own material like 'Save A Little Love' and 'Girl' is interspersed with catchy hooks and good heavy riffs executed by guitarist John Hurley, whose fingers occasionally disappear completely as they flick across the fretboard.

Frontman Bo seems more confident and relaxed as he talks to the crowd, using the time to chastise American bands who think they're the pearls in the rock'n'roll oyster and tells them in no uncertain terms to 'Get In Line'. All the songs are played with a great deal of energy, with the band covering the stage well, particularly Tracie on bass, who has a contempt for stillness bordering on obsession.LA

The highlight for me was a rap number called 'Word Of Warning', accompanied by some demonic drums by stand-in drummer number two, Wolffe O'Hara, with the rest of the band alternating between right and left of stage to sing the choruses. Good stuff!

The night was finished off with a rousing 'Giving The Dog A Bone' with Al Mac and Carl from Belladonna on guitars. It was great to see two up and coming British bands helping each other out and completed a great gig in the face of adversity. The future is looking rosier for L.O.Girls, and we ain't talking Guns'n'Rosier either!

ANDY

VICTORY THUNDERHEAD

MUNICH THEATERFABRIK

On the opening night of the Munich beer festival you'd expect to find every rocker in town indulging in a massive beer frenzy, but the attraction of two of Germany's top rock *(rather than thrash)* acts seemed to have been more than most of them could resist. Your roving reporter managed to attend *both events* by judicious use of the local public transport system and can safely say that Thunderhead and Victory were even more popular than the local speciality Loewenbräu with the longhairs of Munich.

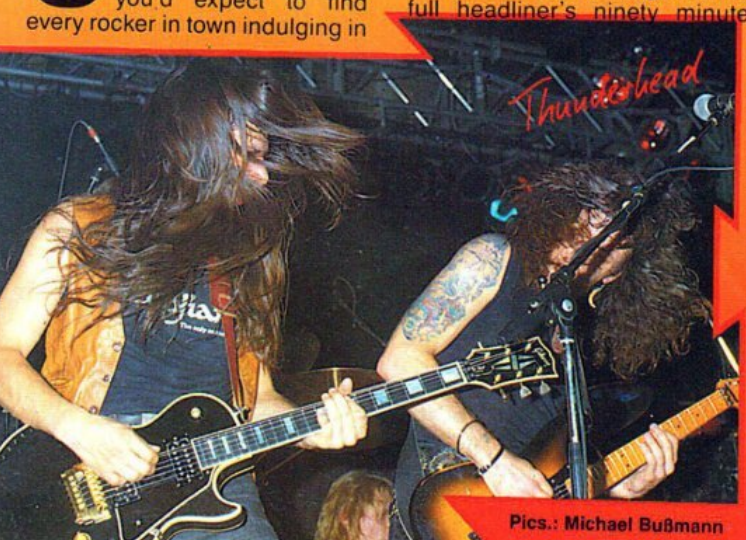
Before the gig our posse of British journos and photographers were shown the door during Victory's soundcheck. Maybe it was in the vain hope that we'd miss out on the fact that the band were over indulging in samples or backing tapes or some other artificial aids to get them through the night's performance.

It didn't work, the band were just too slick for words. New vocalist Fernando Garcia seems to be more of a band member than Charlie Huhn, his predecessor and one of rocks journeymen, for whom Victory could only have been another paying job till the next opportunity came up. A long set, the full headliner's ninety minute perogative, gave us most of 'Culture Killed The Native' along with a sprinkling of oldies like 'Check's in The Mail', performed well by the guitar team of Herman Frank *(ex-Accept)* and sometime Helloween producer Tommy Newton. It was all a little too polished, however, after the more direct, earthy and beefy Thunderhead.

The only complaint I could have about them was the lack of mobility from frontman Ted Bullet. Maybe it's time to put the the guitar down or even draft in another member. Musically, how can you fault a band with the good taste to drag 'Space station number Five', the old Montrose chestnut, out of hiding. Fitting in neatly alongside the noisy workout of 'Alcohol', 'Wicked Love' the one new track featured, and rowdy versions of tracks like 'You Don't Keep Me Satisfied', 'Spacestation...' was just the icing on the cake. In front of a crowd more mixed and less inebriated than the last German one I saw *(at the Metal Hammer Festival in Dortmund)*, Thunderhead were the perfect excuse for punching the air, yelling, and revelling in the seedy air of the New York underworld that Bullet brings to the proceedings.

Thunderhead One, Victory Nil.

MARK DAY



Pics.: Michael Bußmann

GUN

BATSCHKAPP FRANKFURT

The Scotts had invaded Frankfurt. Or, to be more exact, Gun from Glasgow had decide to play a few German dates including a visit to the Batschkapp in Frankfurt to celebrate the release of their debut LP 'Taking On the World' in Germany. the whole show was in actual fact a showcase, and it was organised at extremely short notice, so no-one seemed particularly surprised when only about 100 tired figures turned up at the venue that night. Most of the visitors had probably never even heard of Gun before, left alone heard the album, so the Scotsmen's hour-long show was slightly dry to say the least.

The Glaswegians opened the show with the U2-influenced track 'Shame' taken off their debut album, and played most of the songs on their debut album throughout the evening. They continued their set with 'When You love Somebody', 'Dance', 'Coming Home', and 'Prime Time', as well as the B-sides of their two singles 'Better days' and 'Money' and a remake of the Thin Lizzy track 'Don't believe A Word'. The audience did warm up as the show went on, and when Gun broke into 'Better Days' after about half the set, even the empty areas in front of the stage started to fill up a bit more, and the crowd started bopping. The chorus of 'Inside Out' sounded a little like Bon Jovi and it was followed by 'Coming Home' played with a mouth organ. 'Money' completed the regular show, but the Gunners weren't going to leave that easily and carried on to play three encores with the tracks 'Something To Believe In', 'Prime Time' and 'Let's Go Crazy *(a cover version of the Prince classic!)* I haven't seen such a gang of fresh, unspoilt newcomers for a long time, and these five Scotts men played with an honest integrity. In times where original bands are about as hard to find as needles in haystacks, Gun, who could be categorised somewhere between AC/DC and U2, combining the very best of pop, rock and metal influences, are without doubt just what the HM scene needs at present. The fact that the band recently supported Simple Minds on their European tour just about proves the bands' widespread appeal. Well worth seeing!

BUFFO

DOC HOLLIDAY

DOC HOLLIDAY

I told them but they wouldn't listen. Come to the Hippodrome and see a great band I said. Would they come? No. They were either too tired or 'washing their hair'. The metal minions of METAL HAMMER were esconced within their own little worlds and I tried to tell them varmints. It was darn tootin' horn swagglin' goose-fried-in-chicken-fat brilliant you old sidewinders! Hell yeah!

Bruce Brookshire's gang of boogie bandits made the gunfight at the O.K Corral look like the teddy bear's picnic. Bruce 'Hell Yeah!' Brookshire resplendant in cowboy boots and black 'mean man' stetson was quicker on the draw with them down south riffs than Yosemite Sam is declaring 'I HATES that rabbit!'. Openin' up with 'Last Ride' Brucie-Boy stomped his feet like Thor's hammer in Cuban Heels and made the fretboard smoke like a confederate musket. All of a sudden the sun came out in the Hippodrome. It was the gleam of the pearly white teeth of hundreds of Hippopunters as they of one accord, smiled. No banging of heads (yet!) just that smile which says ' I know what I like and I'm hearin' it right now!'.

Bruce Brookshire prowls the stage, meeting up with various members of the 'Doc posse, engaging each in some axe duelling before getting back to the mike to sing them songs in that down south husky almost Bob Seger like drawl. Danny Bud Ford a southpaw bass player, stands like a man mountain in quiet concentration as he pushes out the basslines to boogie brain pulverisers like 'Rocky Mountain Way'. As you may have gathered the Hippodrome was now being shown what it is like to have real rock'n'roll standing on your cranium and screaming 'Hell Yeah! Kick ma' ass and send me home mamma!'

Their three guitar attack is more effective and lethal than a cruise missile down the underpants. Don't let the Country & Western frilly shirts fool you, you do not need a salami down each leg of your spandex to play rock'n'roll as Eddie Stone and John Samuelson will ably testify. And still they kept on coming, thicker and faster than a congealed milkshake, 'Doin' It Again', 'Moonshine Runner' and the tension building 'Southern Man', the latter bringing to mind Skynyrd's 'Freebird' and Blackfoot's 'Highway Song'.

The set closed with 'Lonesome Guitar' and left the Hippodrome looking like the aftermath of a barroom brawl, but there was more to come! 'Rock City', 'Song From The Outlaw' and 'Johnny Be Good' came and went, leaving, when the band finished (including by now Gypsy Queen on backing vocals), a vacuum where rock'n'roll used to be only moments before.

This was a thoroughly complete gig in every sense. Visually entertaining from drummer John Vaughn's expansive moustache to the wicked glint in Brookshire's eye when he screams 'Let me hear you say Hell Yeah!', musically entertaining from the quality of the music to the bass solo from Danny Bud Ford. If by now you are wishing you'd gone I don't blame you because if I had the chance to see'em again my first reply would be a big 'Hell YEAH!'.

ANDY BRADSHAW

DOC HOLLIDAY

and drummer Darrell Sweet are musicians who only play live these days when they really feeling like doing so, and you could tell that the great grandfathers of heavy rock really felt like playing tonight. The start was manic. The super opening track 'Telegram' was followed by an even better 'Razamanaz', and the mood in the hall was appropriate - everyone clapped away, sounding just like the live EP 'Snaz', that as most people will remember stars with these two classic tracks.

The electronic drums were going to prove a bit annoying during the course of the set, and oldies like 'Morning Dew' were given a strange aftertaste because of them. The new material off the latest album 'Snakes 'N'Ladders' was a good base for this sound, and Nazareth scattered a few of their golden oldies throughout their set. The cover of the Janis Joplin tune 'Piece Of My Heart' was the first one of these, followed immediately by 'Hang On To A Dream' and 'We Are Animals', a song that sounded a lot better live. The old faves were applauded the loudest, and when they played the two ballads 'Dream On'and 'Love Hurts' as well as the old Seventies hit 'This Flight Tonight', the excitement had reached its peak. The encores which included the track 'Bad Bad Boy' were also pretty good, although they couldn't keep up with the excitement of the previous tracks.

OLIVER KLEMM

NAZARETH

COLOGNE
WEST GERMANY

Singer Dan McCafferty, guitarist Manny Charlton, bass-player Pete Agnew

NAZARETH

Pics.: Michael Bußmann

STONE COLD THE ATOM SEED

'Fresh' Bull & Gate Kentish Town

I was here tonight to see one band: Stone Cold. My God, it was a good job I came ~~along~~ because my eyes and ears met up with one hell of a soon-to-be-discovered phenomenon. That phenomenon goes under the name of The Atom Seed and this was only the third gig for the London based four piece.

You can catch quite a few fine bands in the London pubs and clubs if you're prepared to look, only once or twice a year does a band like this come along and completely blow your skull apart. The sound at 'Fresh' wasn't perfect but through it roared an urbanised haze of 90's rock. This Seed is a hybrid of metal scunging rock with hints of Guns n'Roses, lumps of Gaye Bikers On Acid, a slight Zodiac feel; add to this cocktail the factor X that is Atom Seed and you should have some idea. A healthy blues edge and a lot of feeling, plenty of soul...these boys have it! Most of all they sound like no one else and they kick it. The audience was small but they all reacted and they shall all be back for more, you only see a band like this once a year, it's special...

So how would Stone Cold follow that? Well, I tell you no one else could, but this band had a growing army of followers behind them. Stone Cold ripped into 'Economix', and once again the sound was poor out front but the Stone overcame the problems with their twin guitar attack and their throbbing Hammond organ. Stone Cold play timeless British hard rock, the sort you thought you would never have the pleasure of again, with a large dose of Deep Purple/ Uriah Heep/ Zappa and mid 70's Floyd, but with the essential energy that all those old bands have lost. Stone Cold have the songs, they have the sound, they have the power, and they can thrash!

Their sound was a complete contrast to that of The Atom Seed and it made for a great line up. Stone Cold take a lot of risks, they fly in the face of fashion with their real music for real people. They have guts and they have manic Malcolm on Hammond and other assorted keyboards, this man must be seen.

However, tonight was not the band at their best, with only half an hour the band had no time to relax and they did seem to cram too many things into too little a space. Stone Cold are from Chichester, they're young, they play British hard rock, progressive, complexed, organ based, twin guitar rock. See both groups now... You'll regret it if you don't.

SEAN WORRAL

JESUS JONES

ASTORIA LONDON

Any band who's cult credibility rises and rises on the strength of it's members bouncing around like characters from a skate-boarding comic strip, deserve all the birds, booze, and Metal Hammer live reviews they can get. And one of the best things about Jesus H. and his congregation of axe-swinging, headbanging, body-bopping cohorts is their religious belief in all things skateboard.

I spent most of Jesus Jones' live extravaganza wedged up against the balcony-bit of the Astoria in between a posse of under-aged cuties clad in fluorescent accessories and some ageing, born-again hippies waving their split ends in my face. Not my idea of a raunchy tight squeeze, it actually turned out to be an appropriate back-drop for this fusion of Eighties icons called Jesus Jones.

The J.J.s are festival-goers with skateboards, headbangers on acid and indie-poppers in sportswear. Apparently one of the band used to run the specialist skating mecca Slam City Skates, so I suppose the Jones boys get fat discounts on the latest, hippest brand of baseball boots and groovy LA surf attire - they probably zoom straight from the ramp into the rehearsal room.

These Skate Muties from the Fifth Dimension are fronted by singer/songwriter/guitarist and well-known King of Kings Jesus H.. A guy called Jerry tortures himself behind the psychedically whining guitar-jangles and bass-thingie Al staggers back and forth in a thrashy back-to-front-hair-do pose (I thought you were supposed to wear the baseball caps back-to-front, not the whole hair-do). With the audience of apostles verging on religious ecstasy throughout the show, a coupla brave moshers tried to join in and show-off their stage-diving antics, but the Astoria security rough-necks with their well-documented hatred of over-keen fans, soon put a stop to all fun and games.

Not-very-metal-at-all, but still utterly brilliant are rhythm kings Gen and Barry and their man-handling of sampling machines and drum kits, forcing the gothy types who'd fallen in love with the divine J.J. at Reading Festival earlier this year to reconsider their esoteric hippie dancing in favour of something a bit more rhythmic. And rhythmic it was, with distorted samples and break-beats tightening up the guitar-frenzied madness.

Jesus Jones thrashed their way through most tracks off their debut album 'Liquidizer' (Food/EMI). Singles like 'Info Freako' and 'Bring It On Down' caused even doubting hearts to be finally lifted. To sum up the Joneses attitude to music, religion and the rest of the world, you only have to take a butchers at the 'Gods' listed on the album's inner sleeve: These range from Napalm Death, Public Enemy, Jimi Hendrix, De La Soul to Black Sabbath and Faith No More. Wise up suckers!

KAREN SEEKINGS

MC4

Greyhound Fulham

I don't know how many people the Greyhound can hold comfortably but tonight I guess it was a case of double that figure and then add your favourite auntie's age, trebled, for good measure. To say I was awaiting MC4 with baited breath would be an understatement considering that every mouthful of air I gulped in had all the finesse of temperate sulphuric acid and probably did about as much good for my insides. Half of me had slipped down to the floor to french kiss the cold air vent that for some reason was located twenty feet below where it could do any possible good, whilst the other half was vainly trying to see through a stylistic landscape of gelled roots and hairsprayed shoots. Sweat was stalking across my limbs with a ghastly grin on its face saying all this is mine! Tug boats were gaily tooting to one another in the pools of water that had collected behind the backs of my knees! And after all that MC4 came on with the most appalling sound it has ever been my misfortune to clap ears upon!

Jesus, there are two guitars in this band but I never heard one solo that was ever attempted. Any guitar that did come across was violently distorted and there was Wiz demanding a different instrument for every other track even though no f****r could possibly hear the difference. But worse than that, worse even than the beautiful, strained wasted harmonies of Danny and Wizz getting smashed onto the aural hardshoulder with more velocity than a ten car shunt, was the bands attitude. It was desperately hot and crowded, people were making the most of a very uncomfortable situation and MC4 seemed to go on with the express intention of getting off as quickly as they could. There was some sporadic slam diving, nothing compared to some gigs I have been to, and the group looked well pissed off with it.

A fan accidentally shoved Gerry in the back and was sent spinning into the crowd for his mistake with a *"Look, we want to play a f****n' gig up here so sod off!"* message to the crowd. Fair enough, they don't need being pushed from pillar to post but the attitude was wrong. There was no rapport between group and audience and I thought the bond would have been so close I could have dashed in all my post punk emotional premiums with pleasure. On vinyl the music had lied beautifully, live was another matter. Gerry seemed the only one willing to open his mouth and I couldn't make out much of what he said. Wiz introduced 'Twenty One Again' with some birthday dedications, but it was all clipped, terse stuff, no one looked happy up there and with the talent and crowd fanaticism at their disposal surely MC4 have a hell of a lot to smile about! Anyway with those conditions prevailing t' e band kicked off appropriately with 'Start' and we had 'Miles Apart', newie 'Croydon', and a selection from the album along the lines of 'January', 'Severe Attack Of The Truth', 'January', 'Twenty One Again', 'Things I Never Said', 'Paper Tiger', 'Occupation', 'Promise' and probably some more that I missed and probably some that I got wrong because the sound was so bad. And the group didn't compensate by kicking out and dragging the au-

dience to them on the strength of a sustained commitment, but then they already had them. And that was the problem.

Perhaps MC4 are just getting blase, perhaps they've toured too much, perhaps they are just too tired. The five minute wait for an encore hinted as much and then it was almost a case of a one song favour and off! As most of the crowd started to stream out before they fainted from heat exhaustion I decided to slick out the door too. I wouldn't have thought the band returned for another encore and I'm not sure if I will either. I acknowledge that this is a bitter review but then I was bitterly disappointed. MC4 on vinyl are one of the most exciting rock and roll bands in this country and tonight they left a hell of a lot to be desired. As the song says 'There's a big hole where your dreams should be.'

JOHN DUKE

PHANTOM BLUE

MUSIC CIRCUS OBERHAUSEN

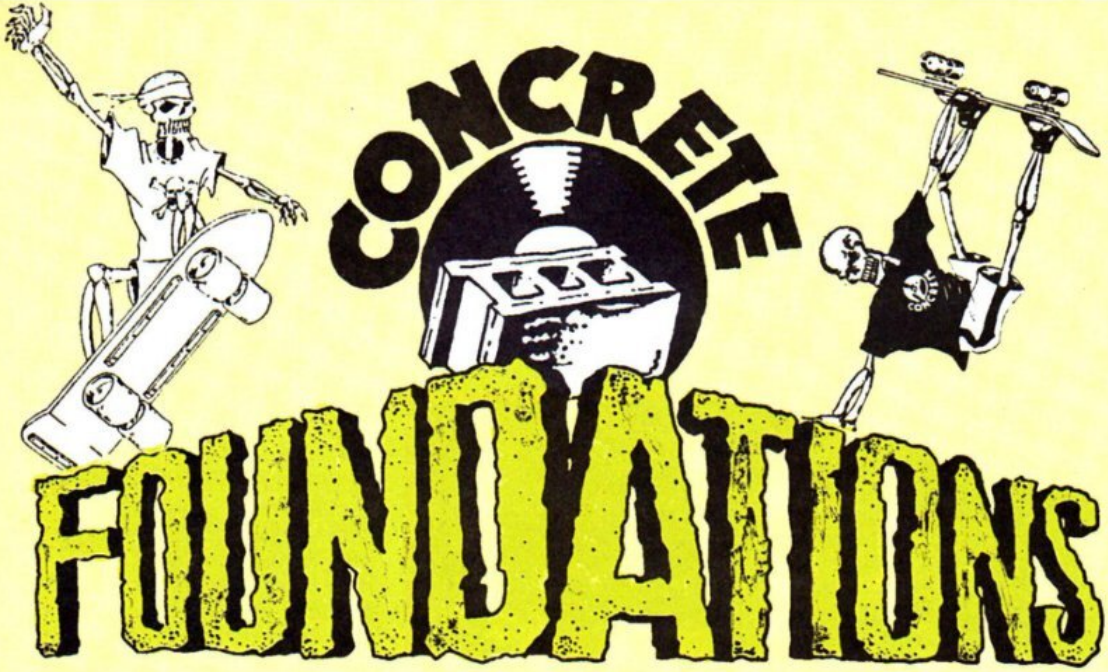
"C'mon, the guitar riffs must have been recorded by Marty Friedman anyway, I bet he didn't just co-produce them ...coor, they're a couple of raunchy chicks though, aren't they?" The blokes in the audience were standing legs apart, their arms folded strutting their chests and comparing notes. The comments were being made about Mike Varney's most recent 'discovery', the all-girl band Phantom Blue, were touring Germany just one month after the release of their debut album. But the accusations thrown around by the provincial rockers were going to prove unfounded: instead of hip swinging bimbettes, the lechers had to make do with a band of confident, technically capable heavy rockers. Phantom Blue deliberately avoided wearing the stylish outfit worn on their album sleeve, to attract more attention to their musical qualities. And as far as musical qualities went, they left no room for criticism, except when drummer Linda McDonald had a couple of accidental timing difficulties. However despite her apparent fragility, she went berserk behind the drums. It was appropriate that the snare drum had to be exchanged after about half an hour, proof of Linda's hard beat.

Singer Gigi Hangach used the break that occurred during this to initiate a witty chat with the audience. The bouncy front lady was the surprise of the evening. She was obviously the show's main focal point with her gravelly voice and her charismatic appearance. She even managed to make friends with a thrash fan who jumped up next to her. By playing an imaginary guitar he drew even more attention to the already impressive sound. Michelle Meldrum showed off all the hyper fast fretboard acrobatics she had learnt at the GIT guitar school. But by the time Kim Nielsen had finished her bass solo, no-one in the audience could have dared mention words like 'hype' or 'bimbo-rock'. The girls didn't move with any affectation, but naturally, even if it would have been nice if the beer spitting towards the end of the gig could have been avoided. The band's songs sadly lacked some originality. The badly mixed sound for which some Dutch man was responsible could have played a part in this. The second guitarist Nicole Couch could hardly be heard throughout the concert, so that here solo parts sounded almost pathetic.

Highlights were the track 'Going Mad' and the rough 'n'ready AC/DC cover version 'Problem Child. Gigi Hangach had quite a few stories to tell herself after the show. *"We're really pleased to be able to play here in Germany. The competition amongst the bands in LA is really bad, and things aren't made any easier by the fact that you have to play the happening clubs."* her face darkened: *"And our guitarists were involved in a car accident 14 days ago, and Nicole could only play again after a couple of injections. Her right hand feels the same as her left hand. Phantom Blue can still look forward to the future, where they were recently signed up to Industrial giant Capitol. With which their record will be re-released in the States. "Our next album will be a lot harder. No-one can then accuse us of commercial sell-out"*. Gigi continued. Maybe Phantom Blue will tour Europe with Sebastian Bach, loved by the pretty singer.

OLIVER BRUCKER

Pics.: Michael Bußmann



complete chaos!
The reason for this mass gathering of rockers at Universal City, was the second edition of the 'Concrete Foundation Forum', an occasion that in contrast to normal fairs and conventions, is dedicated solely to hard rock, and celebrated it's extremely successful debut in 1988.
Hardrockers and metalheads of all shades and colours were staying at the Sheraton Universal - as well as the newly married couple. Wimpy pop musicians and all of it's musical purveyors would have stuck out like a sore thumb.

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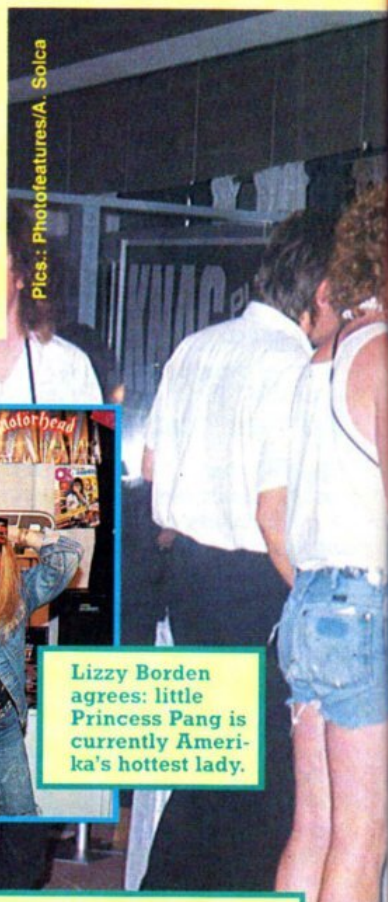
The wedding party must have been completely amazed. They had done everything they possibly could, they'd spent a lot of money turning the most important day of their lives into a mega-bash by tying the knot at an exclusive place like the Sheraton Universal Hotel, situated right in the middle of Universal City, home of all the great film studios, and then this had to happen! The place was full of long-haired youths, some of them unshaven, clad in t-shirts and torn jeans or even bermuda shorts. Not one of them was dressed appropritely in the attire a luxury hotel recomended its guests to wear, like Smoking and tie. The bride looked distinctly out of place in her white frock, and her future partner for life looked as out of place in this crowd as a shark in a duck pond - and they must have realised that something was going slightly wrong themselves. You could hear the sound of heavy metal instead of a wedding march, and the manic screech of E-guitars instead of hymns -


Pics.: Photofeatures/A. Solca

Pic.: Photofeatures/C. Walter

Lizzy Borden agrees: little Princess Pang is currently Amerika's hottest lady.

Pic.: Photofeatures/C. Walter

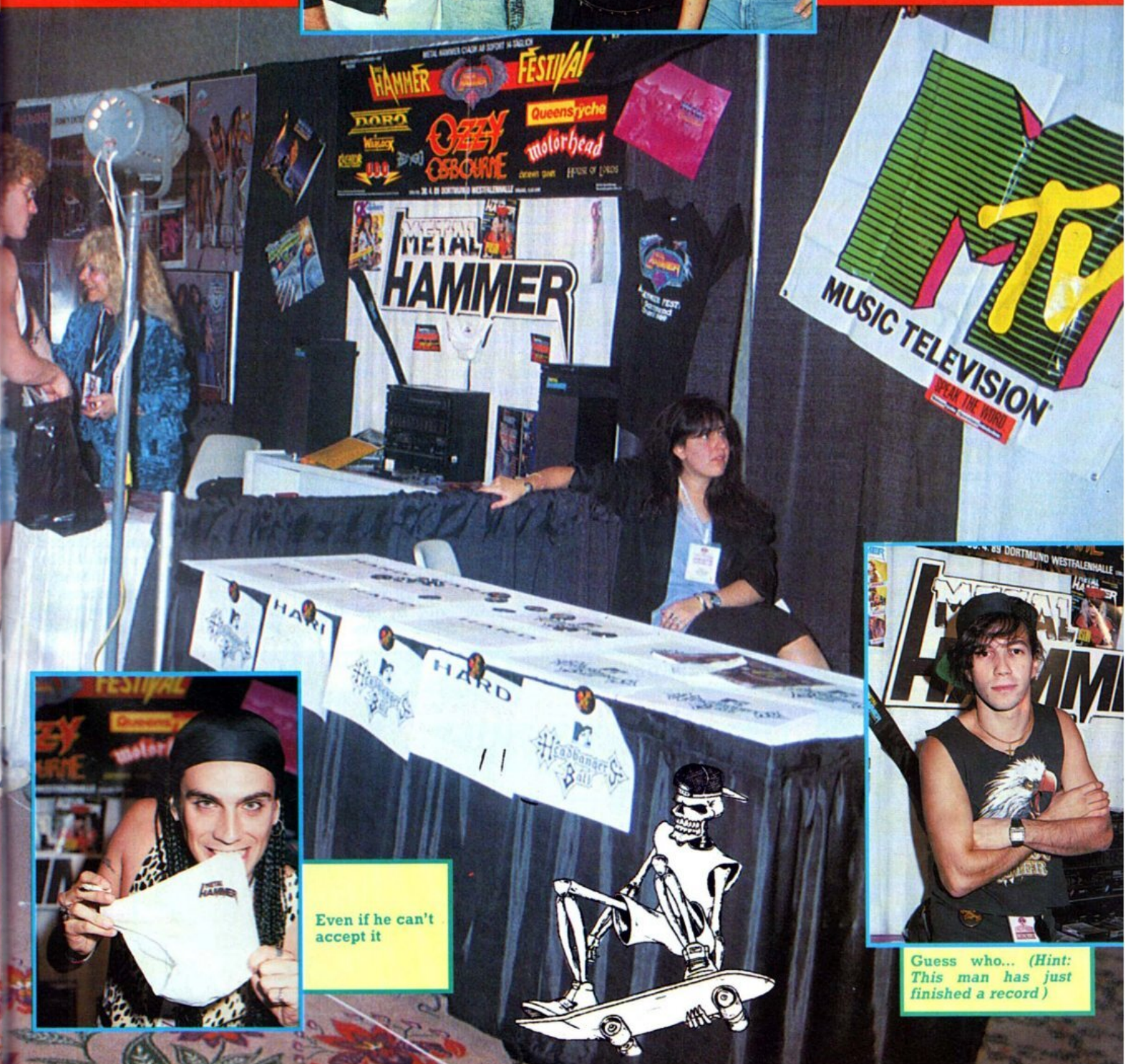
Boozing together - Europe, Bonham and Zakk Wylde.

A European autograph for Jason's plaster

Any why am I out of all people on the cover?!,

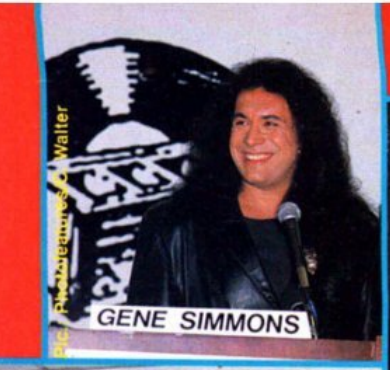
Group picture with a lady from Duesseldorf...
(Doro being wooed by Masi and Vicious Rumors)

Body art,
presented by Doro



Even if he can't accept it

Guess who... *(Hint: This man has just finished a record)*



Pic.: Photofeatures/C. Walter

The Speed Panel, a little world of its own...

Pic.: Photofeatures/C. Walter

Musicians being questioned about burning subjects of our time.

The previous Forum '88 had been a great success, and word had got around in the rock scene. So it came as no surprise to anyone that the Forum '89, on September 21, 22, and 23 was completely sold out and packed to the brim. Musicians, record company people, producers, journalists and other media people, publishers and managers had travelled from all over the world to participate in the big family reunion in the city of lost angels (sic). Doro Pesch was there, Dio, Slayer, Britny Fox, Robin MacAuley, Lizzy Borden, Crimson Glory, Bonham, Kreator, King Diamond, Lillian Axe, Tommy Bolan (remember Doro?), Princess Pang, Kiss, Dave Mustaine, Frank Bello, Chuck Billy, Keith Clark (Circle Jerks) and Lemmy, Cro-Mags, Exodus, FBI, Driver, Dream Theatre and loads more famous and lesser famous bands and musicians made their way here. And of course Metal Hammer was here!

'The main thing we were aiming for last year was to take stock of the current hard rock and heavy metal scene, and to take the next step in deciding how we can promote this music more effectively in future.

This year the Foundations Forum had set its priority in finding out how important it is not just to discover new talent, but to build it up over a longer period of time... '

That was the basic motto of the whole occasion, as defined by the organisers and signed by Bob Chippardi, Walter O'Brien, Janie Hoffman, and Lisa M. Prosper.

More than 2,000 participants were registered this year, that was double on the previous year. Surprisingly enough there were few representatives of European rock, apart from Noise, Roadrunner and Metal Hammer who had all got together to celebrate the most important meeting in the heavy metal and the hard rocking business. Europe was still frequently mentioned. American bands, record companies and managements are still wondering how to best embrace the opening of European borders in 1992. And they are still coming to terms with the fact that America is on its best way of losing it's position as the biggest rock market in the world. In the past, around fifty percent of all rock releases were sold in the USA, whereas these days the number has shrunk drastically to only about thirty percent. And it's still on a downwards spiral, so less and less profits are being made Stateside. West Germany and Japan have picked up on an especially large scale, and are on the verge of establishing themselves as two of the most important rock markets in the world. If this gives cause to concern, the market controlling positions must be pretty irate that the most important rockin' corner of the world will be virtually unified within the next couple of years.

Another bitter pill for America's music business is that most of the major companies are actually owned by foreigners! Japan, Holland, Great Britain and West Germany are market leaders in the recording industry. Nearly all large record companies belong to conglomerates based in these countries. And the situation isn't much brighter on the independent sector: Roadrunner's US baby Roadracer and Noise International are busy in the rock 'n' rolls home country, and have increased their sales considerably, competing and sometimes catching up with positions of homegrown indies like Metal Blade and Combat/Relati-

THE live surprise of the fair: Bob Rock's Driver.

Motor biker Chuck Billy of Testament

Leather enjoying the sunshine...

vity. The re-shuffle of powers means that that rock-scenes in places other than America are experiencing a massive increase. Whether in Japan, England, Germany or Scandinavia - strong, independent 'local' rock scenes have developed with their very own profiles and characteristics. And this trend is still in its early days. Even in places that were seen as 'rock 'n'roll third world countries' until now, like Yugoslavia, Russia, Spain, Brazil or whatever else they are called, there are currently numerous new bands who have one thing in common: They are hungry, ambitious and want to conquer the whole world!

American bands are having to face up to the facts. They have serious competition abroad. There are plenty of bands who aren't just big at home, but who want to conquer America as well. German bands, Finnish bands, Swedish, Dutch and Japanese, all countries that were previously scarcely acknowledged by the American record-buying public are now flooding into the States, invading the birthplace of rock 'n' roll - and they are becoming more and more successful there.

British bands have always had a different status. Bands like Def Leppard, Iron Maiden and Judas Priest were acceptable, at least they spoke the same language, even if there were differences in the accent. But these days there are all the Creators, Scorpions, Helloweens, Coroners, EZOs, Bonfires, Doros, Loudness', Stage Dolls, Michael Monroes, Sepulturas, MSGs, Gorky Parks, Accepts, UDOs and all the other exotic purveyors of rock who are strutting their stuff between New York and Hollywood - and are loved by the US fans for doing so. Hard rock and heavy metal have finally become the ultimate international language, loved and understood all over the world, breaking class, race and language barriers, political systems and nationalities. Anyone who loves, sells or plays rock music has to think internationally, there's no room left anywhere for small-minded chauvinism, because it completely contradicts the international character that has been taken on by the music.

So with the ever-increasing international feel in rock music and the weakening of national and regional rock scenes the already massive amount of bands who want to make it to the top is increasing. But how should they attempt to do this? There is one way to do so, and it might seem the simplest for everyone involved, whether it's musicians or management or the record companies: that is to analyse current sales trends, find out which representatives are big within this trend and then to copy them. And that has started to happen on a massive scale. There are Bon Jovi, Aerosmith and Bon Jovi clones, Metallica mirror images, Slayer rip-offs and Van Halen imitators all over the place. They have earned themselves well-deserved recording contracts and a lot of press - except that they are all just a shadow of the original thing. The worst thing that the industry, majors and indies could do is encourage this whole development. The final result of the Forum was acknowledging the importance of doing the exact opposite. That means discovering new talent, musicians and bands who are independent and different, original and not scared of experimenting and who follow their very own direction. These are the only bands who should be cherished and encouraged. Obviously, many bands who swim against or next to the current trends are more difficult to market and to build up than the bands who create an image and music to a

No chance for Pop - Thrashers amongst themselves

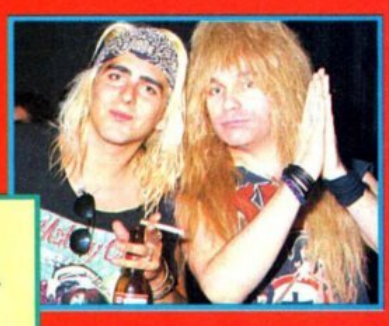
Young love. Dio with Rowan, his new six-string-man

Pic.: Photofeatures/A. Solca

Hi dudes, ain't we cool? *(Mordred, M. Friedman, M. Ferrari)*

Impellitteri and the world of table soccer...

Masi trying out Jackson guitars...



Fox meets Pussycat....

planned-planned and already tested idea, but indiviudal ideas will live longer, they can contribute their own ideas to the further development of rock music and they could be the superstars of tomorrow - because they are so different!

The LA Foundations Forum 1989 was about building up new talents like these ones. And it was logical that at a unique occasion like this - after all when was the whole rock music business last together on such a major scale? - was to present the new talents. Or let themselves present themselves. Which we did on the Metal Hammer newcomer tape that the American MH office has just put together, helped by some US radio stations, the US media and the organisers behind the Forum. There were 23 bands in all, each one of them without a record deal, hailing from all over the USA and each one of the bands was represented by one song, some of these were brilliant!

Other companies presented a myriad of new bands, some of them signed, some without a contract, a lot of them very interesting. So there are quite a few young hopefuls around, they just have to be found and given a chance.

A lot of musicians used the chance to talk to the professionals within the rock 'n'roll business. Most 'biz' people are fans who had made a career out of their profession, and bands from all over the States came to see how easy or difficult their upward climb was going to prove to be.

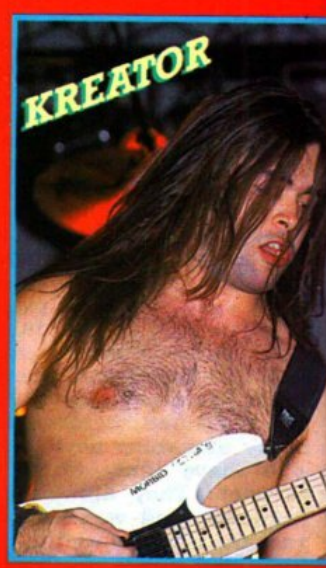
Most bands however used the chance to present themselves in one of the showcases, if they had been chosen from the hoards of young hopefuls to present themselves to the group of 2,000 media people gathered at the convention. Some of the bands who played already had a recording contract, others have still got the fight ahead of them. They played in the Hollywood Live, a massive venue consisting of three stages on three floors, in the Plaza and in the Country Club. What can I say, some of these bands were absolute highlights and one could hear after the first note that they had what it takes to take them right to the top. One of these bands was an act called Driver, another one of these bands in Icon (see full. length feature in this issue of MH) Princess Pang is another one, and they played a brilliant set. Then there was the completely unknown band Babylon AD. Soundgarden from Seattle played and so did Vain, as well as Shame who still haven't been signed up- Kreator took Hollywood by storm, and their show in Hollywood was the highlight of an otherwise extremely successful tour of the US. Steve Jones was also excellent, Shotgun, Messiah, Z Toys (unsigned) and Forbidden. Bands like Laaz Rockit and Vicious Rumours are already known in England and Europe, but they still have to make it in the States. The Forum '89 will no doubt pave the way for future fame and fortune.

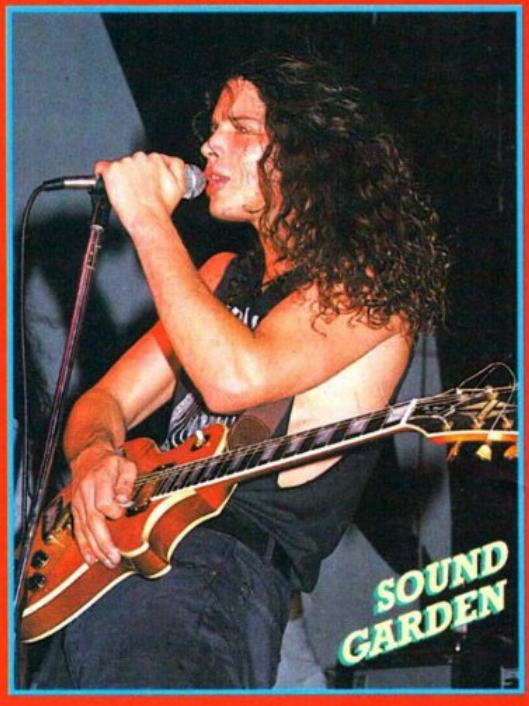
One bloke who has probably been listening intently throughout is Gene Simmons. The man has experience in discovering young talent. He drew attention to Van Halen, he discovered Cinderella long before any one else did; initially he looked after House Of Lords, and he has also recently started looking after Silent Rage. He recently discovered yet another new band... Canadian newcomers Gypsy Rose.

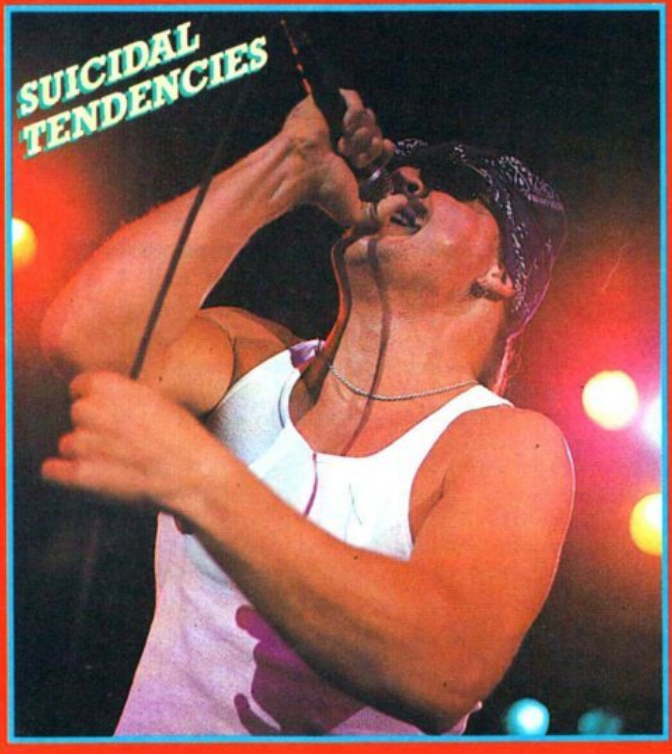
"There are still loads of fresh talent around, you just have to find them. And once you've found them then you have to look after them so that they discover themselves, and build themselves up. Rock 'n'roll will only stay fresh once you leave all the cliches aside and instead encourage everything that seems slightly out of the ordinary. I see that as my own personal task."

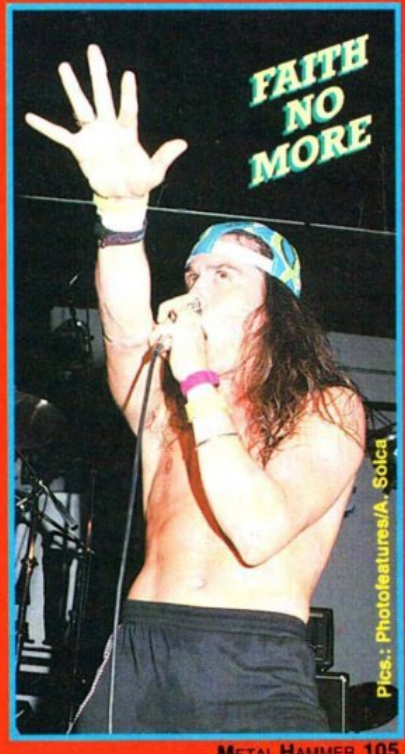
Whatever, the LA Foundations Forum has shown the way in which things have to continue if rock 'n'roll is to keep its fascination and its little uneven parts through which it still stands out from other musical genres around, and it will survive. That was important and it will be equally important next year!

EDGAR KLUSENER









Pics.: Photofeatures/A. Solca

Backstabber

WOMEN-IN-ROCK-STABBER

O.K. all you guys out there in Readersville, the bad news first...the file marked 'Women Wearing Not A Lot Of Clothes' is *empty*! Cue weeping and gnashing of teeth from all the lads behind desks in Hammer Towers (except for Karen Seekings, who's not that bothered at all about our current dilemma).

So anyway, with the 'Backstabber Nipple Count' at an all time low of ZERO (cries of *"shame"* from Day, Duke, Bradshaw and the rest of the lads), all we could do to get their minds back *on the job* (ahem, quite) was to dig out a photo of The Great Kat (no laughing at the back, and the first man to use the word *"pussy"* gets a red card and a three match suspension).

So what is The Great Tiddles up to these days? Well, she sent us all a letter to remind us that 'The Great Kat is God!" (as if we needed reminding) and that *"The Great Kat and Ludwig Van Beethoven have joined forces to create the ultimate hyperspeed album, 'Beethoven On Speed!!!' ... these two titans will grab you by the throat and tear your lungs out!"*

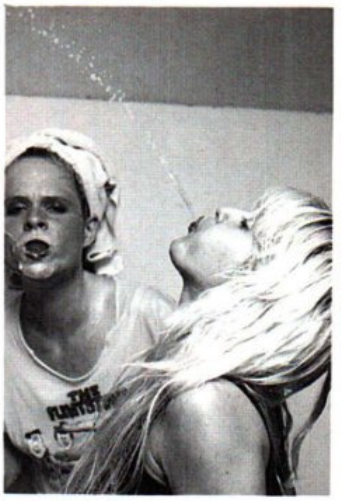
Well, despite the fact that, according to Chris Welch (our resident expert on such matters), old Ludwig's been dead for at least a couple of hundred years I don't suppose that a duet would be entirely out of the question...

An informant at The Kat's record label who wished, in fact demanded, to remain entirely anonymous, quipped, *"Ehhhh, I don't actually think the album's been recorded yet. It might be a good idea for her to recorded at Air Studios in Montserrat, because I do believe it was decimated by Hurricane Hugo. I know she did once say that she wouldn't be recording another album until her first one went at least platinum. I can't confirm the current situation, but I do believe it's gone double cardboard in the New York area. We last spoke to her in April, she phoned our London office demanding to headline Donington. No, I'm afraid it couldn't be arranged. But I'm sure here version of Beethoven's Fifth will piss all over the original..."*

Ah well, you can't keep a good girl down as we say at Metal Hammer. (*"Here, isn't it 'You can't make a good girl GO down'?"*-M. Day) (*"Oi! That's enough of that!"*-C. Welch, Editor and guardian of moral purity)

WOMEN-IN-ROCK-STABBER PT.2

Ah, all right, it's only an excuse to get in more pictures of Phantom Blue. Recently spotted decimating their rider on tour in Europe and making, ahem, *creative* use of the food 'n' beer. We have the pictures of them smearing butter over each others lithe bodies! Yes we do! And you're not getting to see them! Well, not unless we get a bundle of used fivers and a crate of strong lager from the lads at Roadrunner Records! Oh, and we do hear that the band had to blow out a few dates on their tour due to Gigi's voice giving up and Nicole hurting her arm. Does this, we wonder, have any connection with the band's preference for doing pervy thing with butter? Would they like some healing, perhaps from the Metal Hammer Laying On Of Hands Holistic Medicine Faith Healer? Can we have another look at those photos? (*"You've been warned about that!"*-C. Welch, continuing to protect the morals of our more impressionable staff members).



pics: Reinhard Hams

5-4-3-2-1- IT'S A NUCLEAR ASSAULT!

Yes we've got explosive stuff lined up for you in the next issue.

It'll be a thermonuclear burn up when Mark Day meets the Little n'Large of Thrash, Danny Lilker and John Connolly of Nuclear Assault. He'll be interviewing the atomic powered duo on their UK visit and it'll be a bomb--happy report.

Watch out too for action packed dispatches as we go On The Road, with Dogs D'Amour. In case you think we've only got one reporter, we'll disguise Mark Day in a huge blond wig, but yes folks, it's old Mark, lashing out with tongue, pen and bottle in the wake of the Tyla gang.

We'll also probe into the nether regions of SEBASTIAN BACH to find out what makes Skid Row the hottest band of the year, on the eve of their return to the UK. Don't scream girls!

We'll also be finding out just why WARRANT have become filthy, stinking rich, and check out the exciting new project by Iron Maiden's Adrian Smith - ASAP, and we'll do that as soon as possible. Both stories courtesy of new boy Bradshaw of the Lower Remove.

PLUS ALL THE LATEST NEWS, REVIEWS AND PICTURES!

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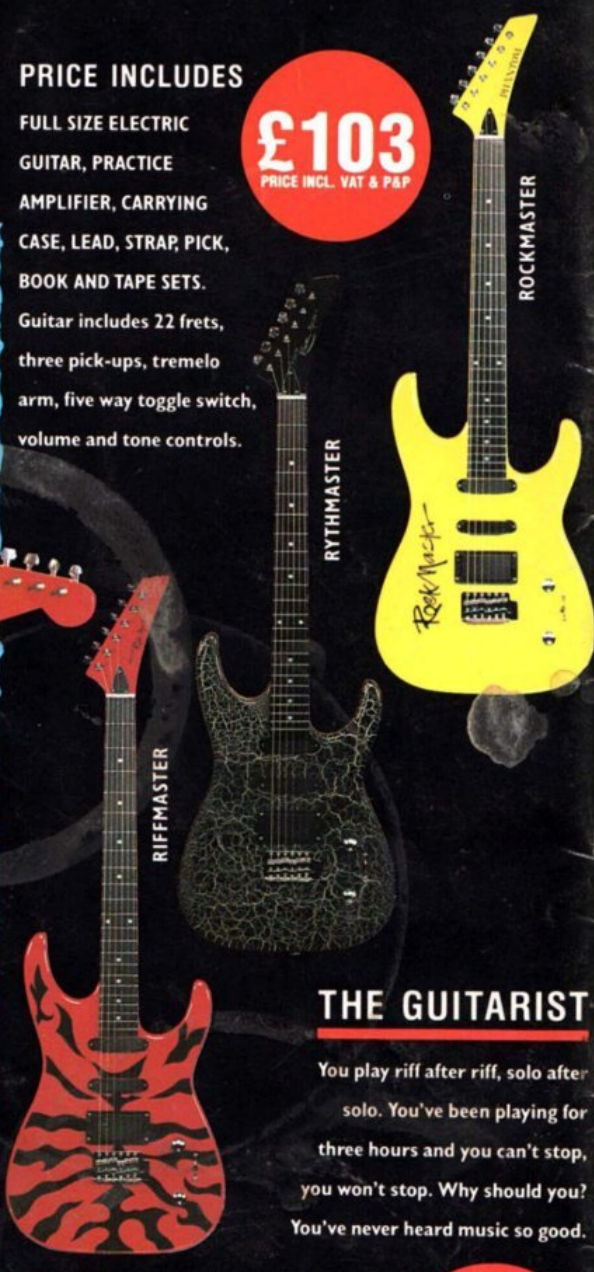

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